

Amateur Photographer



Three-way adventure
Travels with a **DSLR**, mirrorless
and **medium format** film camera

Passionate about photography since 1884

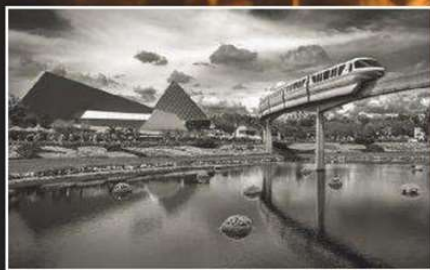
Master manual

Say goodbye to auto, hello
to **more creative shots**

- **Expose for impact**
- **Manual focus secrets**
- **Better flash shots**

Coupled rangefinders

John Wade's guide to
these collectable cameras



Extreme b&w

Add punch to mono shots
in Camera Raw – **Martin
Evening** shows how

Europe's best nature photos

The winners of
**EISA Maestro
2018** revealed

PLUS Gitzo backpack on test ● Dermot Morgan ● The curious Mercury I & II

D850



David **I AM RELENTLESS**



DAVID YARROW INTRODUCES THE NIKON FULL FRAME D850.

To launch the new Nikon D850, master wildlife photographer David Yarrow was given the creative freedom to capture the image of his lifetime, shot on the D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, he could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. David is passionate about wildlife conservation, and is the affiliated photographer of the Tusk Trust Foundation. To find out more about the D850, and David's story, visit www.nikon.co.uk

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger.

**Requires Interval Timer settings and 3rd party software.





A lot of AP readers will be able to identify with the title of one of Hitchcock's classic movies: *Dial M for Murder*. If trying to get to grips with Manual mode on your camera, or manual focus on your lens, has left you too wanting to murder somebody, fret not. Our regular technique sage, James Abbott, has penned a guide to using manual exposure, focus and flash settings. M doesn't

stand for Macho, either, so don't feel compelled to sacrifice semi-auto modes, but it's worth reading if you want to take full control of your camera. Other highlights include David Clapp's experience of using three very different camera systems on a trip to Chicago, Martin Evening's guide to getting dramatic black & white conversions, while film guru John Wade looks at the joys of rangefinders. A diverse mix! **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© MICHELLE YORKE

White-faced scops owl by Michelle Yorke

Fujifilm X-T1, 56mm, 1/480sec at f/1.2, ISO 200

THIS image of a white-faced scops owl was uploaded to our Facebook page. It was taken by photographer Michelle Yorke. She tells us, 'I took this shot of a white-faced scops owl during my visit to a photography show in Lincoln. This gorgeous bird was

the centre of attention on the day. I used my Fujifilm X-T1 with my favourite optic, the fast Fujifilm Fujinon XF 56mm f/1.2 R prime lens, using aperture priority. I then used Alien Skin software to edit my photographs from the day and added a texture to this image.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit **www.permajet.com** to learn more.

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to **appicturedesk@ti-media.com**.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief,
edited by Geoff Harris

Bespoke tripod and L bracket for Sony Alphas

Gitzo has introduced a new 'premium' tripod (£909.95) and L bracket (£174.95) designed specifically for the Alpha 9 and 7 series cameras. The Traveler Alpha Tripod has carbon fibre legs and head; its colour scheme matches the cameras, and it can hold up to 10kg of gear while folding down to just 43cm. Meanwhile, Gitzo claims the L-Bracket Alpha is the lightest of its kind on the market, weighing a mere 77g. See manfrotto.co.uk/gitzo.



New range of XQD cards from Delkin

Delkin Devices has announced a range of 64GB, 120GB and 240GB XQD cards, as used by the new Nikon Z6 and Z7, available in October. They are designed for high-speed continuous shooting, offering a maximum read and write speed of 400MB/s, and are Version 2.0 compliant. Delkin is also offering to replace any malfunctioning card as part of a built-in insurance policy, with each card getting its own serial number. Prices to be confirmed.



Lake District calendar competition

The Heart of the Lakes cottage company is seeking the finest images of the Lake District, captured in all the seasons, for its latest calendar project. 'The idea is to showcase how beautiful the Lake District is across the year, with a particular focus on the areas around Ambleside, Buttermere, Keswick, and Wasdale,' said a spokesperson. Entries for its 2019 calendar must be in before 10 November 2018, and you can enter online for free at bit.ly/lakesphotocontest.



Dedicated followers of fashion

The London College of Style has launched a new fashion photography course, focused on work placements and job opportunities. The course was created following focus groups with some of London's emerging fashion photographers, to find out what skills they lacked and most wanted. Assignments will include photographing designers at London Fashion Week and working to industry briefs on photoshoots. The next course is in January 2019. See londoncollegeofstyle.com.

Win big with wedding shots

The second International Wedding Photographer of the Year contest is now open for entries from both amateur and professional shooters. The total value of the prizes is US\$30,000, which includes more than US\$3,000 cash and a Nikon D850. Two new categories are included, film photography and engagement/non-wedding day, and there are some big-name sponsors and judges from all over the world. See iwpoty.com.

COURTESY OF THE ARTIST AND METRO PICTURES, NEW YORK

BIG picture

Major new Cindy Sherman show announced

A MAJOR retrospective of world-renowned photographer Cindy Sherman will be exhibited at the National Portrait Gallery next year. Sherman's groundbreaking series, 'Untitled Film Stills', 1977-80 (the above picture is from this series), is set to be part of the display, which is being shown for the first



time in the UK. Around 180 works from international public and private collections from Sherman's 40-year-plus career, as well as images never before displayed in a public gallery, will make up the rest of the show.

Starting in June 2019, the exhibition will be accompanied by a fully illustrated publication reproducing all the works in the exhibition, as well as offering a guide to Sherman's career to date. For more details, visit npg.org.uk.

Words & numbers

This moment has been, it has been precious, I felt it as precious and I made this image

Jeanloup Sieff

French photographer (1933-2000)

\$5.1
billion

Value, in US dollars, of the global digital camera market by 2022

SOURCE: MARKETRESEARCHFUTURE.COM



Nikon's latest Nikkor 500mm f/5.6 super-telephoto lens weighs only 1,460g

Compact 500mm f/5.6 Nikkor released

NIKON has announced the AF-S Nikkor 500mm f/5.6E PF ED VR, a new lightweight super-telephoto prime lens designed for its FX format full-frame DSLRs. Reduced weight (and cost) is a big selling point of the new lens, which is aimed at photographers of wildlife and sports as well as other users who don't need a heavyweight telephoto prime with a price tag to match.

'The size of this lens has been greatly reduced, with a maximum diameter of 106mm and length of 237mm,' says Nikon. 'Its weight at approximately 1,460g is roughly the same weight as the AF-S Nikkor 70-200mm f/2.8E FL ED VR; other 500mm lenses normally weigh more than 3,000g.' The new lens also

comes in at about £6,000 cheaper than the Nikkor 500mm f/4.

Key to the size and weight reduction is the inclusion of a Phase Fresnel (PF) lens element (this technology is named after the 19th-century French physicist, Augustin-Jean Fresnel, who originally developed it for lighthouses).

According to Nikon, the inclusion of one PF lens element and three ED glass elements enables extremely sharp and detailed rendering, which is well suited to higher resolution full-frame sensors. The company also claims the materials used in its new PF lens element effectively reduce PF (diffraction) flare, along with the Nano Crystal Coating on the new lens.

Autofocus speed has also been increased by making the lens elements in the focusing group lighter, while the new lens includes a VR mechanism that offers camera shake compensation equivalent to a 4.01-stop increase in shutter speed. The SPORT VR mode is especially effective when photographing fast-moving and unpredictable subjects such as birds, sporting events or when filming video, claims Nikon.

You can use the new lens with Nikon's latest Z 6 and Z 7 full-frame mirrorless cameras via an FTZ mount adapter, which has also been announced. The Nikkor 500mm f/5.6E PF ED VR lens goes on sale on 13 September for £3,699.

The lens can be used with the Nikon Z 6 and Z 7 via an FTZ mount adapter



New Polaroid analogue instant camera

POLAROID has announced the retro-styled One Step+ instant film camera. Key features include a new portrait lens which complements the camera's standard lens, allowing users to shoot from as close as one foot away. The One Step+ also enables two photos to be combined via double exposure, and now includes a light painting feature, which turns a light source into a virtual paintbrush. Polaroid has boosted the capture functions, too. There is a 25-second self-timer function, along with a remote trigger button and a noise trigger, which can be activated by clapping your hands, for example. For ambitious shooters, manual mode enables you to take full control over aperture, shutter speed, flash intensity and photo ejection. Pricing is yet to be confirmed.



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Nikon's Z 6 and Z 7 get positive response

NIKON announced its new Z 6 and Z 7 full-frame mirrorless cameras on 23 August, to a generally positive response – although the decision to only include one memory card slot has proved controversial. AP spoke to two well-known Nikon users – landscape photographer Jeremy Walker and music/portrait photographer John McMurtrie – to get their initial reaction.

'This seems to be an excellent companion system to work alongside the current Nikon DSLR range,' said Walker. 'The lens adapter appears well thought out and doesn't mean current Nikon users are left out. I also love the smaller and lighter bodies, while the new Z mount will help future proof the Nikon line-up. But yes, I would like to see two card slots. I know card failure is rare but I still like two slots for instant back up.'

John McMurtrie, who has just finished touring with Iron Maiden, is less convinced of the benefits for pros. 'I'm an avid Nikon user, but for me to change to a new system right now would be a step into the unknown,' he muses. 'If



Nikon recently announced two full-frame mirrorless cameras



Jeremy Walker thinks it's a DSLR's 'excellent companion'



John McMurtrie feels it's a 'step into the unknown'

Sony had produced a poor mirrorless camera with low sales figures I don't believe Nikon would have gone down this road. From a professional viewpoint I don't see the benefits of having a mirrorless system compared to an optical

one. I have an 85mm f/1.4 lens and rarely use it at f/1.4 at concerts. It's great for portraits, but not a lot else. I also worry about the battery life as the EVF display is constantly on.'

Contact AP to let us know your thoughts.

Fast 85mm f/1.8 lens for mirrorless

SAMYANG has launched an APS-C format 85mm f/1.8 manual focus lens for a wide range of mirrorless mounts, such as Sony E, Micro Four Thirds, Fujifilm X and Canon M. The Samyang MF 85mm f/1.8 ED UMC CS has nine lens elements in seven groups for improved optical performance, and the company claims a high-refractive and an extra-low dispersion element along with Ultra Multi-Coating (UMC) help minimise chromatic aberrations and deliver clear, vibrant images.

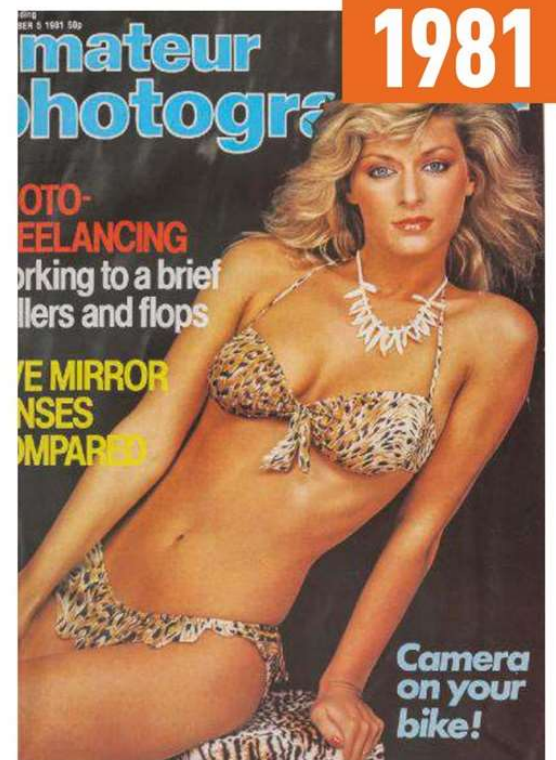
'This lens is ideal for portraits,' it added. It weighs just over 300g and measures approximately 8cm long (without the hood and lens caps). The suggested price is £319.99 and it is on sale now. See www.intro2020.co.uk.



For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to September 1981



NOBODY can accuse the AP editors in 1981 of overloading the cover with coverlines as, er, the image did all the talking. We have a mix of cavewoman chic, Raquel Welch in *One Million Years BC*, and alarming echoes of an old-school strip club (your dad may have told you about them). Moving quickly on, the rather gnomish coverlines – Camera on your bike! – conceal quite a lot of good content inside this issue. A press photographer with the wonderful name of Stephen Shakeshaft penned a piece about what it was like to be a documentary photographer covering the ill-fated wedding of Charles and Diana. 'Don't just photograph the obvious – practise your photojournalism. Picture editors on local newspapers and features editors on magazines all look for something to hold the reader's attention.' Although picture editors are now a rapidly disappearing species, Mr Shakeshaft's advice still holds true in the age of smartphones and citizen journalism.



Stephen Shakeshaft's article has tips on photojournalism

Panasonic Lumix LX100 II

Michael Topham takes a closer look at Panasonic's latest premium compact camera

4K Photo

Allows you to extract 8MP still images from 4K footage recorded at 30fps to capture any fleeting moments.

Flash

The LX100 II is bundled with a small clip-on flash. It can also be used with more powerful flashguns via the hotshoe.



USB charging

The Li-ion battery can now be charged on the go via the camera's Micro USB socket.

L.MonoChrome D

This new picture style is designed to create more dynamic black & white images.

At a glance

£849

- 17-million-pixel multi-aspect Four Thirds sensor
- 24-75mm equivalent lens, f/1.7-2.8
- ISO 200-25,600 (expandable to ISO 100)
- 60sec-1/4000sec shutter speed (1sec-1/16,000sec with electronic shutter)
- 3in, 1,240k-dot touchscreen
- 0.38in, 2,764k-dot electronic viewfinder
- Bluetooth enabled
- 340-shot battery life

NOW IN its seventh generation, the LX series has been well received by those who'd like a feature-packed compact with an impressive specification and excellent manual control. The new Lumix LX100 II, like its predecessor, combines a fast zoom lens and Four Thirds sensor in a stylish body with enthusiast-friendly controls and built-in viewfinder. It might look identical to the Lumix LX100, but behind its fixed lens some changes have been made to make it one of the most compelling choices in the competitive compact market.

Features

The main talking point is the new sensor. It's a case of out with the 16.84-million-

pixel Four Thirds MOS sensor of old and in with a new 21.77-megapixel MOS sensor. The important thing to note here is that the LX100 II doesn't actually use the entire sensor area at any given time, but instead has a multi-aspect ratio design that offers 16:9, 3:2 and 4:3 formats (there's also a 1:1 setting that's a crop of 4:3).

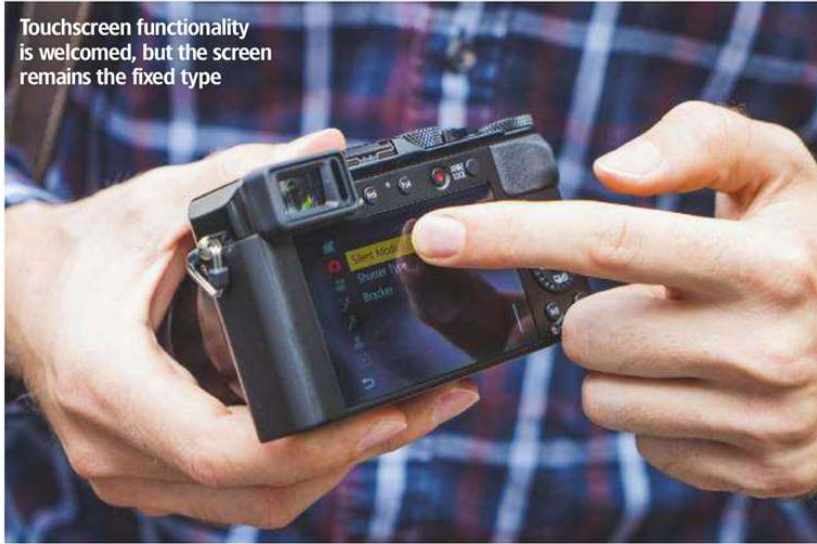
The effective resolution is 17-million-pixels in 4:3 crop, and the sensor does away with an optical low-pass filter, which should see it eke out a little more resolution. The sensor teams up with Panasonic's latest Venus image-processing engine, providing a sensitivity range that covers ISO 200-25,600 as standard and is extendable to ISO 100.



A key strength of the LX100 was its fixed zoom lens. The LX100 II inherits the same Leica DC Vario-Summilux 24-75mm equivalent zoom with an impressive f/1.7-2.8 maximum aperture. The lens enables macro shots from as close as 3cm (wide) and 30cm (tele). Thanks to Panasonic's hybrid electronic and mechanical shutter system, which enables speeds up to 1/16,000sec, wide apertures can be used in bright sunlight. To banish handshake Panasonic

The LX100 II offers +/-3EV exposure compensation control from the dial and +/-5EV control from the control ring

Touchscreen functionality is welcomed, but the screen remains the fixed type



also equips the LX100 II with its effective Power O.I.S. Image Stabiliser.

At the rear there's a fixed 0.38in, 2,764k-dot electronic viewfinder offering a 100% field of view and 0.7x magnification.

Noteworthy improvements have been made to the LCD screen, which features improved resolution (1,240k-dots as opposed to 921k-dots) and is now the touchscreen type. In terms of speed, the LX100 II can acquire focus as quickly as 0.10 sec, and as we're used to seeing on Lumix models, is aided by Panasonic's DFD (depth from defocus) technology. With regard to continuous shooting, the LX100 can rattle out a burst at 11fps in AFS focus mode, or 5.5fps in AFC mode.

Another perk of the LX100 II is the option to charge the camera on the go via USB. This will be welcomed by those who use it on their travels and don't have regular access to mains power but are happy to carry additional power in the form of a power bank. Panasonic's 4K Photo modes feature too, but there are new additions to its functionality, which include an Auto Marking function that enables quick jumping to the appropriate frame, and Sequence Composition, which is capable of merging selected frames together. Like you'll find on other

Lumix models, Post Focus and Focus Stacking functions are also available.

Another new addition is Bluetooth connectivity. This low-energy compatibility means a constant connection can be maintained with minimum power consumption.

Build and handling

Panasonic has taken the 'if it ain't broke, don't fix it' approach to the design and handling of the LX100 II. The camera is near identical to the LX100 in terms of its build quality and appearance. The quality of the construction is excellent, with most of the body and controls crafted from metal. It feels solid and well put together, without being too heavy.

The camera isn't as small as the Sony RX100 models or Canon's PowerShot G7 X Mark II. If you're wearing loose-fitting trousers you might just be able to squeeze it in your pocket, but if you're wearing anything tighter you'll struggle.

The main menu is well laid out and clear, so it's not too difficult to find your way around the camera and set it up as you'd like it. Thanks to the addition of the touchscreen, LX100 II users are likely to find it's just that little bit faster and more intuitive to set up and shift the focus around the frame than the LX100.

First impressions

With the Lumix LX100 II, Panasonic has made a great camera even better. It's more of a minor update than a major one, but after spending a few hours shooting with one around the streets of London, it confirmed it'll be an excellent companion for street photographers and anyone who'd like to own a second camera for travelling. I must admit that I would have liked it even more if it had a tilting screen, and I also found the lens range is a little on the short side when it's used for portraiture.

There are compact cameras out there that'll fit more easily into your trouser pocket than the Lumix LX100 II, but the advantage it has over the one-inch type sensors you'll find in cameras like the Canon G7 X Mark II and Sony RX100 VI is that its Four Thirds sensor is larger; hence it should perform particularly well in low light. It's unlikely to persuade many existing LX100 users to upgrade, but it has great potential to be one of the best large-sensor compacts for enthusiasts who want to own a seriously capable fixed-lens camera. Watch this space for our review.

'Mark II' name is a first for Panasonic

WITH the name LX100 II, Panasonic has, for the first time, decided to go with a 'mark II' nomenclature in one of its camera names.

A more typical convention would have likely seen the camera named LX200; however Panasonic was keen to appeal to those who were big fans of its predecessor, the Lumix LX100. Making its debut four years ago, the LX100 was well liked by many photographers, with the newer model representing more of an evolution of the product than a dramatic overhaul.

Speaking at the UK launch event of the LX100 II, Barnaby Sykes, Imaging Category Manager for Panasonic UK, said, 'The original LX100 had a bit of a cult following, so we wanted to maintain that heritage.'



Keeping 'LX100' in the name helps to appeal to LX100 fans

Pre-order for a free Goal Zero powerbank

ONE OF the new features of the Lumix LX100 II is the ability to charge the camera via USB, which is especially handy while travelling. The official CIPA rating of the LX100 II is 340 shots, which could potentially be problematic if you aren't near a traditional plug socket.

To celebrate this feature, Panasonic is offering anybody who pre-orders the camera before 7 October a free Goal Zero Venture 30 powerbank; it is worth around £95 when purchased separately. To get the free gift, customers will need to head to the Panasonic website and fill in a claim form.

The Venture 30 features a 7,800mAh battery as well as a weatherproof design (IPX6 rated). It has dual 2.4A USB ports, so



The Venture 30 powerbank features dual 2.4 USB ports

you could also charge your other devices at the same time as charging the LX100 II. The bank can be charged via a wall outlet in advance, or by connecting a compatible solar panel (available separately).

For the complete terms and conditions, visit promotions.panasonic.co.uk.



Viewpoint Mike Smith

As photographers, we can record a single place over a period of time – even the most seemingly banal locations have a story

Photographs play with time and space. Time is simple to understand, as we set a shutter speed and record the incident photons on a sensor over a set period of time. Given that we are usually interested in (the lack of) change over human timescales, something around 1/250sec meets most of our requirements. It's only when we want to extend beyond this that the restriction becomes apparent. Long exposures are commonly used for creative effect, while short exposures extending to thousandths of a second are best exemplified by Harold Edgerton's 1964 photo of a bullet piercing an apple. The former is easy to achieve, while the latter is constrained by the equipment used.

With space, incident photons hit the sensor and reduce the dimensionality (or depth) of the scene to a 2D plane. Space becomes but a *Flat Stanley*-esque world, as if viewing a tableau with one eye. We know that our images show the third dimension – visual cues like converging lines, relative size, occlusion and blur all provide key information. We can also calculate depth, using techniques such as a plenoptic camera (that measures light intensity and direction), photogrammetry (trigonometry from multiple photos) and Canon's dual-pixel technology (which allows small amounts of refocusing).

But reverse the notion of the vista as composed in front of the camera, to the actual world that the photographer is part of – inhabiting, moving through. It is the time and space of the scene itself where the camera provides a visual testament. Now the variability of space is limitless and, when combined with the latitude of the photographer, presents us with the vast body of work that is photography today. For me it is more interesting to consider the *specific* space itself. To flip that around, I'm interested in *time*.

The extraordinary is everywhere

The recent poisonings by a nerve agent in Salisbury reminded me of the story of the Bulgarian journalist and defector Georgi Markov, who was assassinated in 1978



The north-bound bus stop on Waterloo Bridge – the site of a 1978 assassination

'The most banal and ordinary of locations can bear testimony to the extraordinary'

with a ricin-tipped umbrella spike. The attack occurred at the mundane north-bound bus stop on Waterloo Bridge, a place I cycle past regularly. It highlights that capturing time is selective and tough.

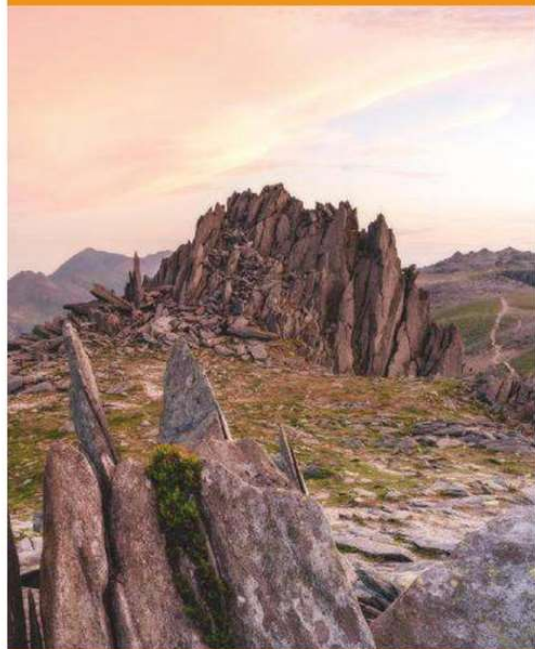
In a world that is increasingly saturated with imagery and covered by CCTV's ever-watchful eye, it may come as a surprise as to what a location has witnessed and how we may never know all the events that have happened. This is no better exemplified than by missing airman Corrie McKeague, whose movements were recorded through Bury St Edmunds until he entered the horseshoe area, never to be seen again.

What can this tell us about photography? That no place is ever mundane – things happen everywhere. The most banal and ordinary of locations can bear testimony to the extraordinary. That leaves us with two avenues to pursue. First we find it significant to visit the sites of past events (where someone died), so we photograph them to bear witness to their importance. Second, always carry a camera because the extraordinary is everywhere. Or, as Weegee espoused, f/8 and be there!

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk.

In next week's issue

On sale Tuesday 11 September



Arrive late, leave early

It's time to tap your wild side with James Abbott's tips for landscape photos on location



Prime sensation

Michael Topham tests Canon's EF 85mm f/1.4 USM prime lens

Curious cameras

John Wade takes you into the world of quirky cameras to add to your collection

A marriage made at f/8

The secrets behind the highly successful husband-and-wife photography teams

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 30 and win a year's digital subscription to AP, worth £79.99

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James Abbott

James is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. If you can think of a subject, he's probably photographed it. See more of his work at www.jamesaphoto.co.uk

Take full control

Modern cameras are very clever but sometimes manual exposure, focusing and flash is still the best option.

James Abbott gives a manual masterclass

Modern cameras are amazing. Fast autofocus, intelligent metering systems, excellent ISO response and high resolutions are just a few of the things that make photography easier and better than ever before. But even with all this, and much more amazing technology, cameras remain crude compared to the capabilities of the human eye, and there are times when taking full control of exposure and focusing are essential.

There's a certain amount of stigma and reverence attached to shooting in manual: it seems difficult, but won't it make me look more professional? The reality is that shooting and focusing in manual is actually really easy, and it's simply another option alongside the semi-automatic shooting modes and autofocus. There are times when it's the only option, and then there are times when it's the worst option. The key to success is identifying these situations and switching to the best route possible.

ALL PICTURES © JAMES ABBOTT, EXCEPT WHERE STATED

Exposure

Q How do you use the viewfinder and LCD exposure meters?

A When shooting in manual you have to use the exposure meter to assess exposure. The exposure meter is a scale that's usually found at the bottom of the viewfinder and the LCD screen on the back of the camera. At a basic level, when a correct exposure has been obtained an arrow will show above the central part of the scale which may be signified by zero. Any underexposure will show the arrow to the left of the central area, where the scale will say -1, -2 or -3. For overexposure the arrow will show



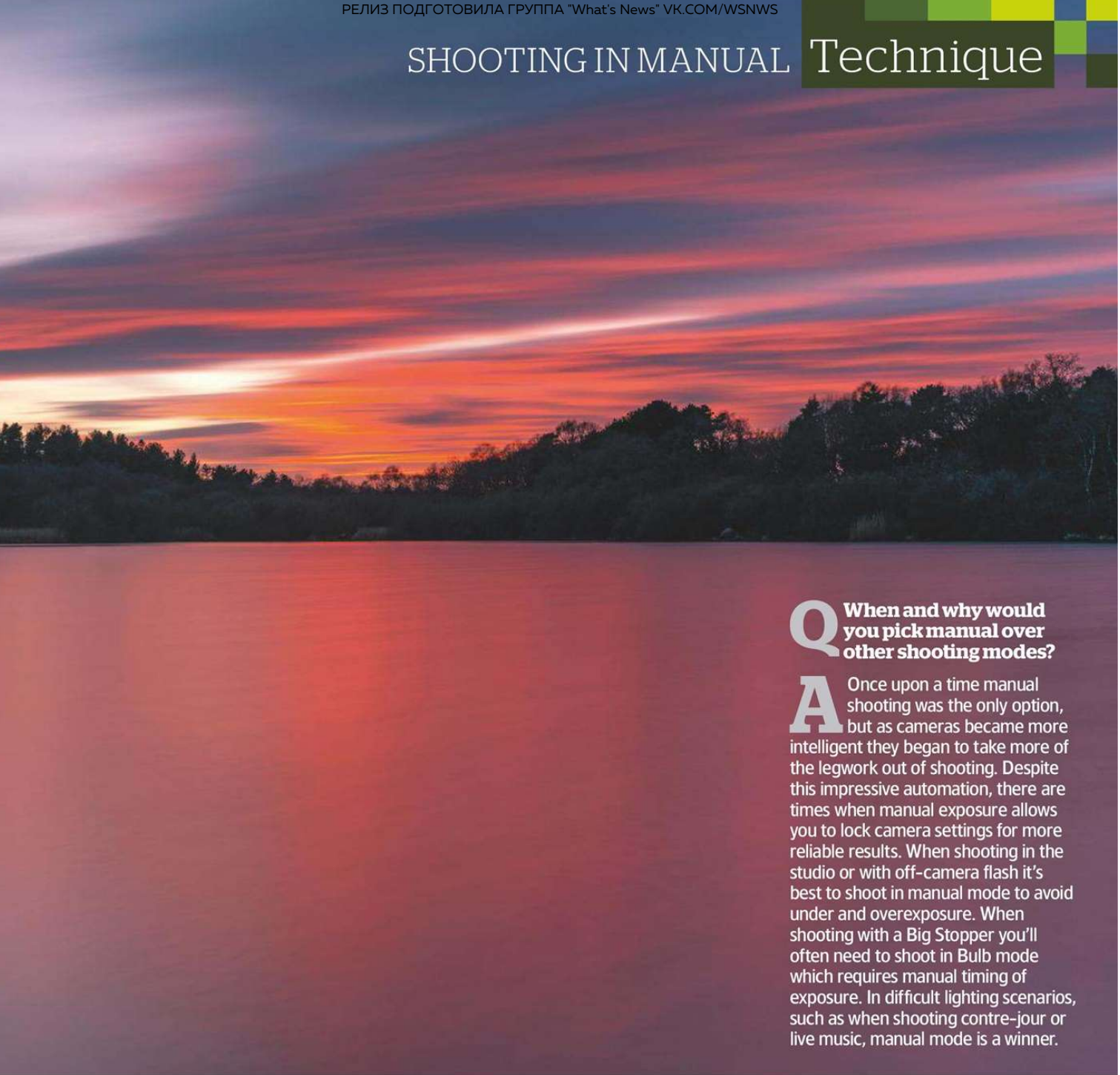
on the right with +1, +2, +3. There are 1/3 stop increments between these values, and it's worth noting that a 'correct' exposure at zero in the centre isn't necessarily correct. You may need to overexpose or underexpose the shot as required.

Q How can the camera's histogram help with exposure?

A The histogram is a great way to assess whether you've blown highlights or lost shadows, and with DSLRs will show on the LCD, while mirrorless cameras can display a live histogram in the viewfinder and on the LCD. The histogram is simply a graph where the shadows are represented on the left, mid-tones in the central area and highlights on the right. The key is to make sure that the graph doesn't touch the left or right edges of the histogram, as this means shadows and highlights, respectively, have been lost.

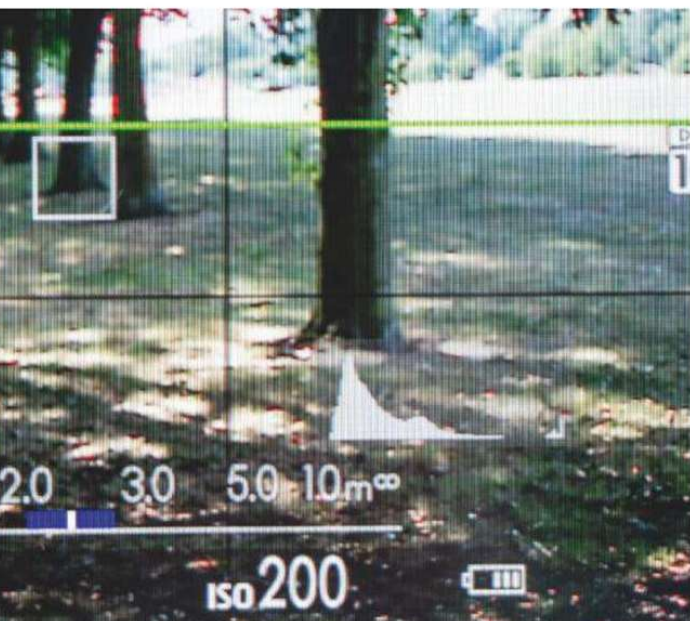


SHOOTING IN MANUAL Technique



Q When and why would you pick manual over other shooting modes?

A Once upon a time manual shooting was the only option, but as cameras became more intelligent they began to take more of the legwork out of shooting. Despite this impressive automation, there are times when manual exposure allows you to lock camera settings for more reliable results. When shooting in the studio or with off-camera flash it's best to shoot in manual mode to avoid under and overexposure. When shooting with a Big Stopper you'll often need to shoot in Bulb mode which requires manual timing of exposure. In difficult lighting scenarios, such as when shooting contre-jour or live music, manual mode is a winner.



Q Is shooting in manual mode 'more professional' than the other modes?

A There's a common misconception that all professionals shoot in manual mode. The reality is that most professional photographers will shoot in manual, shutter- and aperture-priority modes depending on the situation. Being able to successfully shoot using these three main shooting modes will provide confidence and competence in all situations.

Q What's the difference between manual and semi-automatic modes?

A In manual mode, you control all aspects of exposure including ISO, aperture and shutter speed. In this mode, you would typically change the shutter speed to obtain a correct exposure using the in-camera exposure meter as a guide. In aperture-priority, you set ISO and aperture while the camera will select the most appropriate shutter speed based on light metering; the shutter speed would essentially be the same one you'd choose manually. For shutter-priority, you set ISO and shutter speed while the camera takes care of the aperture. In these two modes you may have to use exposure compensation to override the exposure set by the camera.

Technique SHOOTING IN MANUAL

Focusing

THERE'S a time and a place for everything, and when it comes to focusing, knowing when to switch between auto and manual focus is just as important as knowing when to shoot at a wide aperture of $f/1.4$ or narrow aperture of $f/11$. Focusing is something we often take for granted because in most situations, pin-sharpness is a shutter button press away – but it's not 100% perfect and there are times when it can't perform.

The main reasons for needing to switch to manual focus are simply when the autofocus fails in some way, such as failing to lock onto a subject due to the surrounding conditions, low-light levels, or when using AF produces unreliable or inconsistent results. So it's best to lock focus while a number of shots are taken.



Q What's zone focusing and why would you use it?

A Zone focusing is a great technique for street photography because it allows you to work quickly and even shoot from the hip without worrying about focusing. It's basically where you decide on the

depth of focus you wish to have, such as between 2 metres and 5 metres. By setting the focus manually at say 2.5 metres with the aperture at $f/8$, everything in that range should be in focus. One thing to keep an eye on is the shutter speed, and raise the ISO if shutter speed is too slow. Alternatively, use Auto ISO.

Prefocusing is a valuable technique when autofocus fails to capture the action



Q What's prefocusing and is it still relevant today?

A Prefocusing is a technique that was originally used when shooting fast-moving subjects

with a manual focus (only) lens back in the days of film. For this, you simply focus at the point where you know the subject will pass and then compose the image. When the subject passes over the prefocused point you simply take the shot, and most

of the time the subject will be in sharp focus. Modern autofocus can be extremely fast, and there are very few action photography situations where they fail, but when they do prefocusing can be an invaluable technique to have up your sleeve.

Q What are the different manual focusing techniques?

A To focus manually you generally rotate the focus ring on the lens until the image in the viewfinder or on the LCD appears sharp, but there's another technique unique to macro photography that can be applied when shooting both handheld or when using a focusing plate. To explain this technique, we'll use the focusing plate as an example.

You simply manually focus the macro lens so that it's at its minimum focusing distance and able to capture subjects at a 1:1 ratio. Now attach the camera to the focusing plate and the plate to a tripod. Once the camera is positioned close to the subject you can turn a dial on the plate that will move the camera backwards or forwards until the image appears sharp and in focus.

© GETTY IMAGES/BRUNO IMAGES - ANNE LAWRENCE

Once you've
focused using AF,
switch to manual
to lock focus



© GETTY IMAGES - MARINNA ARMATA

Q When and why should you use manual focus?

A We've already briefly covered why you'd switch to manual focus, which is simply to take control in situations where the camera is struggling. But sometimes, AF and manual focus can be used in conjunction, where you may use AF to focus on a subject but then switch to manual focus once AF has locked on to keep it fixed at the desired point. This technique can be particularly useful when shooting HDR – to maintain consistent focus from one exposure to the next – or when shooting with a Big Stopper where you focus before the filter is attached and lock it in position using manual focus to avoid AF hunting. Some cameras can autofocus through extreme NDs, but many can't.

Q Is there a way to increase the reliability of manual focusing?

A When manually focusing almost any subject, one of the best things you can do for precision is to zoom into the image on the camera LCD screen using the zoom buttons on the back of the camera. If you're shooting with a mirrorless camera you can also do this in the viewfinder, which can be useful in bright conditions. Another useful setting is to turn on focus peaking. This is where the parts of a scene that are in focus will be highlighted red or white, and this can be used in conjunction with zooming into the image if you wish.



Make focusing more reliable with focus peaking

Flash

IF YOU want to master flash photography and take advantage of its full potential, you need to get to grips with setting flash power output manually. After using TTL flash, doing everything yourself may seem daunting, but manual flash is about consistency and control in dark studios, difficult interiors and outdoors. It allows you to use the exact settings you desire and/or to achieve special effects without the risk of the camera exposing a scene in a way it thinks is correct, rather than what you wish to achieve.

Q Why would you use manual adjustments on a flashgun?

A With both the camera and the flashgun in manual mode, you will have full control. Remember that aperture controls flash exposure while shutter speed takes care of ambient light, and you can't go wrong. You can even combine semi-automatic shooting modes with manual flash, or manual mode with TTL flash – the options are almost infinite.



Q How do you manually control your flashgun?

A With manual flash, you generally set the camera up first with the desired settings in manual mode. This might be ISO 100 at f/8 with a shutter speed of 1/200sec. Set the flashgun to manual power output and start with the power at 1/4. You can then increase or decrease the output as required to obtain a correct exposure. You're

also able to stop down to f/11 or open the aperture up to f/5.6, too.

Another setting you may have on your flashgun is a manual zoom control. This is simply the zoom function the camera uses when different lenses are attached to help focus the light on the subject. When using modifiers such as softboxes, setting the zoom to 24mm spreads the light well, while if you're using a bare flashgun as a hair or rim light you may find setting zoom to 105mm is more beneficial.



Combine manual camera settings with TTL flash

To make use of your flashgun's full potential, get to grips with its manual settings




Q Can you mix manual camera settings and TTL flash?

A A great way to push both ambient exposure and flash output is to shoot with the camera in manual mode and the flashgun in TTL mode. This can be highly effective when shooting weddings, for instance, where there could be a high ceiling and a lot of contrast in the scene. Setting the camera to ISO 400 at f/5.6 and 1/60sec and flash set to TTL and positioned to bounce off the ceiling, really can save the day when the mix of flash and ambient light is difficult to balance.

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On the wild side

This year's EISA Maestro competition was on the theme of nature and the quality of the entries was outstanding. Here are the winners

IN ADDITION TO its awards for the best photographic products of the year (which we featured in our 25 August issue) the Expert Imaging and Sound Association (EISA), runs its own pan-European photography competition, open to both amateur and semi-professional photographers. Called EISA Maestro, the competition revolves around a different theme each year. The theme for 2018-19 was 'Nature'. The winning entries from each of the 15 participating EISA countries were judged together in June and the final winners received their awards at the EISA Gala in Berlin, Germany, on 31 August.

This year's overall winner is Bence Máté from Hungary, who takes home €1,500 and the EISA Photo Maestro 2018 Gold Trophy for this stunning portfolio. Dariusz Bruhnke, from Poland, was second and wins €1,000 and a trophy, while third-placed Alfonso J. Expósito Díaz-Álvarez from Spain wins €750 and a trophy. All three also have their portfolios featured in each of the 15 EISA photo magazines in Europe. To learn more, visit www.eisa.eu/maestro.



ALL PICTURES ON PAGES 18-19 © BENCE MÁTÉ



1st Bence Máté Hungary



Wildlife photographer Bence Máté was born in Hungary in 1985. In 2010 he won the prestigious BBC Wildlife Photography of the Year award in London. He is the most decorated photographer in the 53-year-old history of the competition, being the only contestant to have won first prize in both the young and adult categories. In 2005 he revolutionised hide photography by the use of one-way glass, a technique that has since been widely adopted elsewhere. Since 2008 he has been designing wildlife photography hides that have been used all around the world, from Europe to South Africa and South America.

'A great wildlife photo is technically perfect, innovative, and unrepeatable. It should be a genuine reflection of what took place, and the subjects must be able to move around freely. While Photoshop can be used to enhance an image, the sole goal of post-production should be to reflect reality in the most accurate way possible.' www.bencemate.com; www.bencemateshides.com



2nd

Dariusz Bruhnke Poland



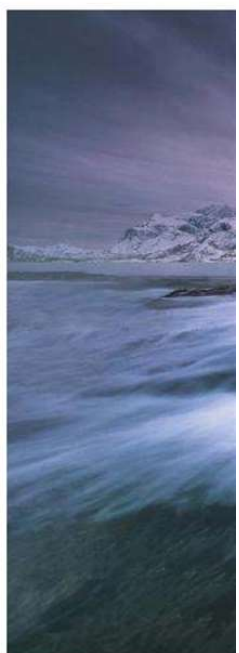
Dariusz was born in Poland and hails from the Pomeranian province. Currently

he lives in central Norway near Trondheim and works as a chef in a restaurant. His passion for photography was born a few years ago, and he's now a member of the local photographers' group Norsk Selskap For Fotografi (NSFF). He often leaves his regular life behind for a few days to photograph landscapes in Norway.

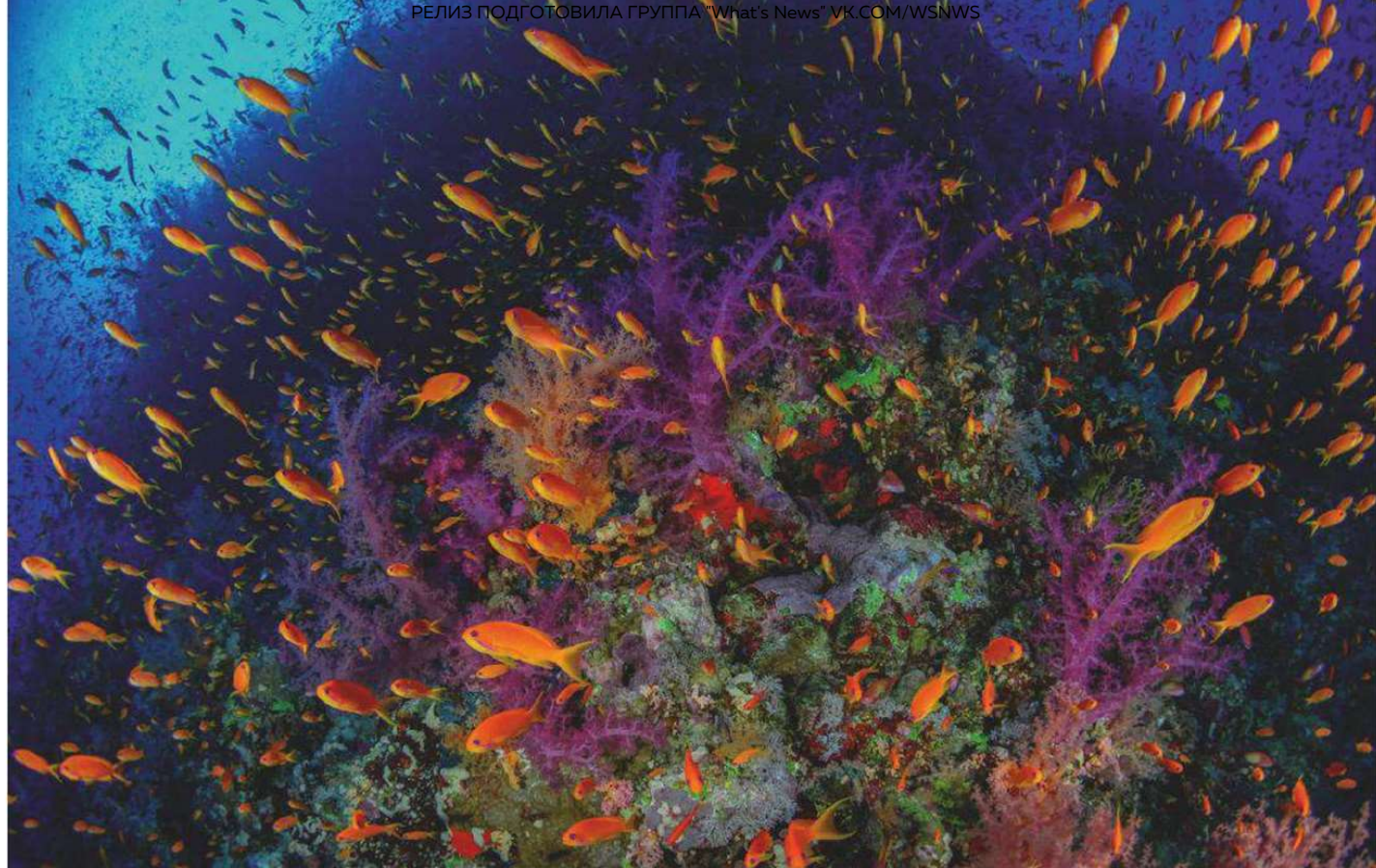
'Photography has become part of my life. I love to spend time with nature and show it in the way I see. These photos were made on the Lofoten archipelago in the north of Norway at the turn of February and March, during photo workshops that we ran together with Adam Wawrzyniak. The amazing climate that prevails in Lofoten at this time of the year makes it a photographer's paradise.' See <https://500px.com/dariuszbruhnke>, www.35photo.ru/darko78/.



ALL PICTURES ON PAGES 20-21 © DARIUSZ BRUHNKE







3rd Alfonso J. Expósito Díaz-Álvarez Spain



Alfonso's collection of images aims to reflect the wealth of the waters that cover our planet. The reef shark of the Bahamas and the imposing white shark of Guadalupe Island represent the top predators that maintain the balance of the oceans. In Lembeh, Indonesia, lurks the blue-ringed octopus. Other marvels include a strikingly colourful nudibranch, a beautiful shoal of sweet-lipped fish taking refuge in the coral reef of Raja Ampat, and the hawksbill sea turtle with its penetrating gaze, taken in Komodo.

'I am an amateur photographer especially in underwater photography. With more than 1,000 dives all over the world, both in fresh water and salt water, I have had the fortune to feel and experience unique moments, which I try to convey in each image I take.' See www.flickr.com/photos/alfonsoexpósito.

ALL PICTURES ON THIS PAGE © ALFONSO J. EXPÓSITO DÍAZ-ÁLVAREZ





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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Findlay Rankin, Troon, Ayrshire



Findlay's interest in photography started when his parents bought him his first camera (a Zenith E) as a birthday present. His favourite photographic subjects are people and travel – he uses photography as an opportunity to meet new people and visit new places. Here, he showcases a set of images taken during the redevelopment of the Fairfield Shipbuilding & Engineering Office in Govan, Glasgow, where everything from transatlantic liners to Royal Navy battleships were designed and launched.

Brett Holland

1 Access to the site was limited to break times. Canon EOS 5D Mark II, 73mm, 1/40sec at f/10, ISO 400

3



2



Thomas Douglas

2 All these portraits were taken using available light, with the camera mounted on a tripod. Aged 74 years, Thomas is a master plasterer. Canon EOS 5D Mark II, 24-105mm, 1/10sec at f/8, ISO 400

Derek West

3 This body of work is part of a larger ongoing project about Govan. Canon EOS 5D Mark II, 55mm, 1/8sec at f/7.1, ISO 400

4



William Glass

4 Findlay wanted to capture the personalities of the different trades and workers involved in the renovation. Canon EOS 5D Mark II, 24-105mm, 1/125sec at f/8, ISO 400



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5 Ffion Blench

5 Ffion is training to become a master plasterer. Because the restoration had historical significance (Charles Rennie Mackintosh was a trainee architect on the original build), highly skilled people carried out the work. Canon EOS 5D Mark II, 24-105mm, 1/13sec at f/8, ISO 400



6 John Shaw

6 Fairfield was a significant employer on the River Clyde. When it was bought by BAE Systems, administration was moved and the offices shuttered, but eventually funding was raised to renovate the building. Canon EOS 5D Mark II, 24-105mm, 0.6sec at f/7.1, ISO 400

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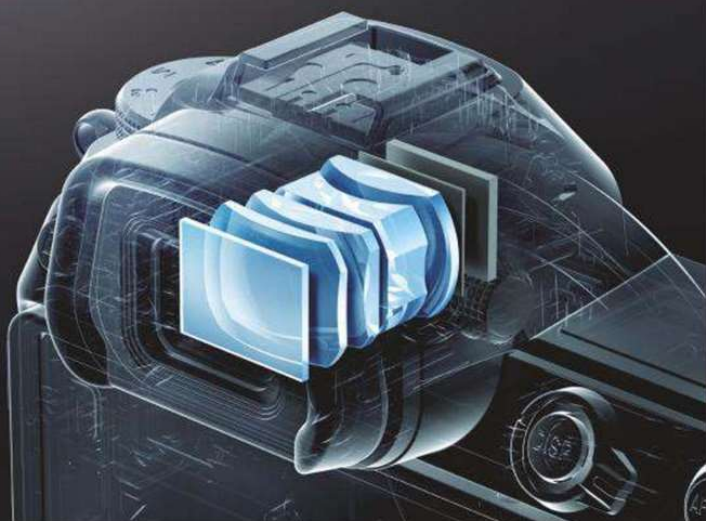
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When Harry Met...

Dermot Morgan

Harry Borden looks back on photographing *Father Ted* star Dermot Morgan, just 10 days before the actor's tragically early death

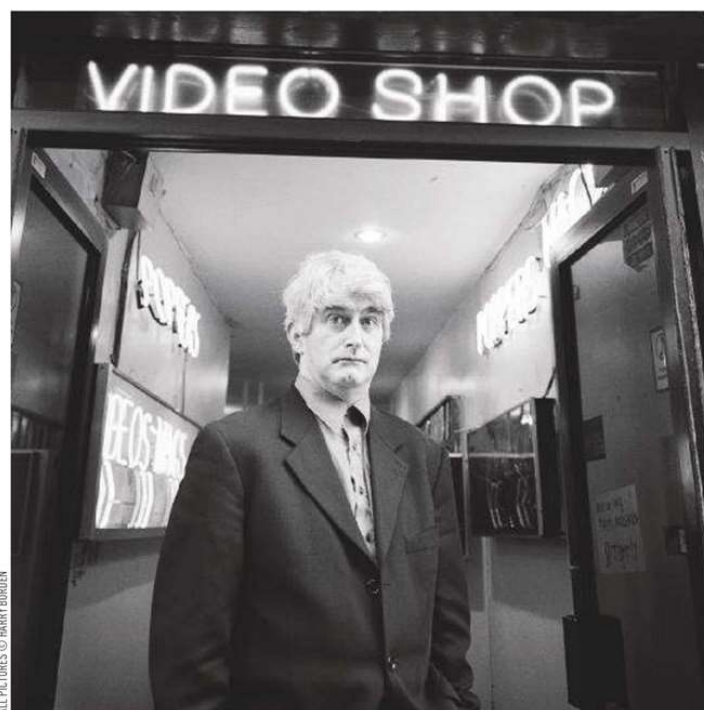
In February 1998, I was commissioned to photograph Dermot Morgan by *The Sunday Times* magazine. During the previous three years, the actor's brilliant comic performances as the star of TV comedy series *Father Ted* had made him a household name. I was a big fan of the series and was looking forward to the shoot.

I wasn't often commissioned by *The Sunday Times*, so was particularly fired up for getting a good result. But, despite my determination to come away with strong pictures and my enthusiasm for the subject, this shoot didn't quite go to plan.

I was usually allowed to decide on how I was going to

photograph my subjects, but *The Sunday Times* had a specific idea for this shoot. They wanted colour shots of Dermot outside some sleazy establishments in London's Soho. He was meant to strike some comic poses looking as if he had been caught out visiting the area's strip joints and massage parlours, adopting a persona somewhere between his own and Father Ted Crilly's.

I realised from the outset that this idea could be problematic: the people who operate these businesses were not likely to appreciate me using them as a backdrop. I was wary of the situation and tried to prepare, but at the time my wife had recently given



The Sunday Times wanted pictures of Dermot outside sleazy stores in Soho



birth and I was caught up in the maelstrom of caring for a baby and sleepless nights.

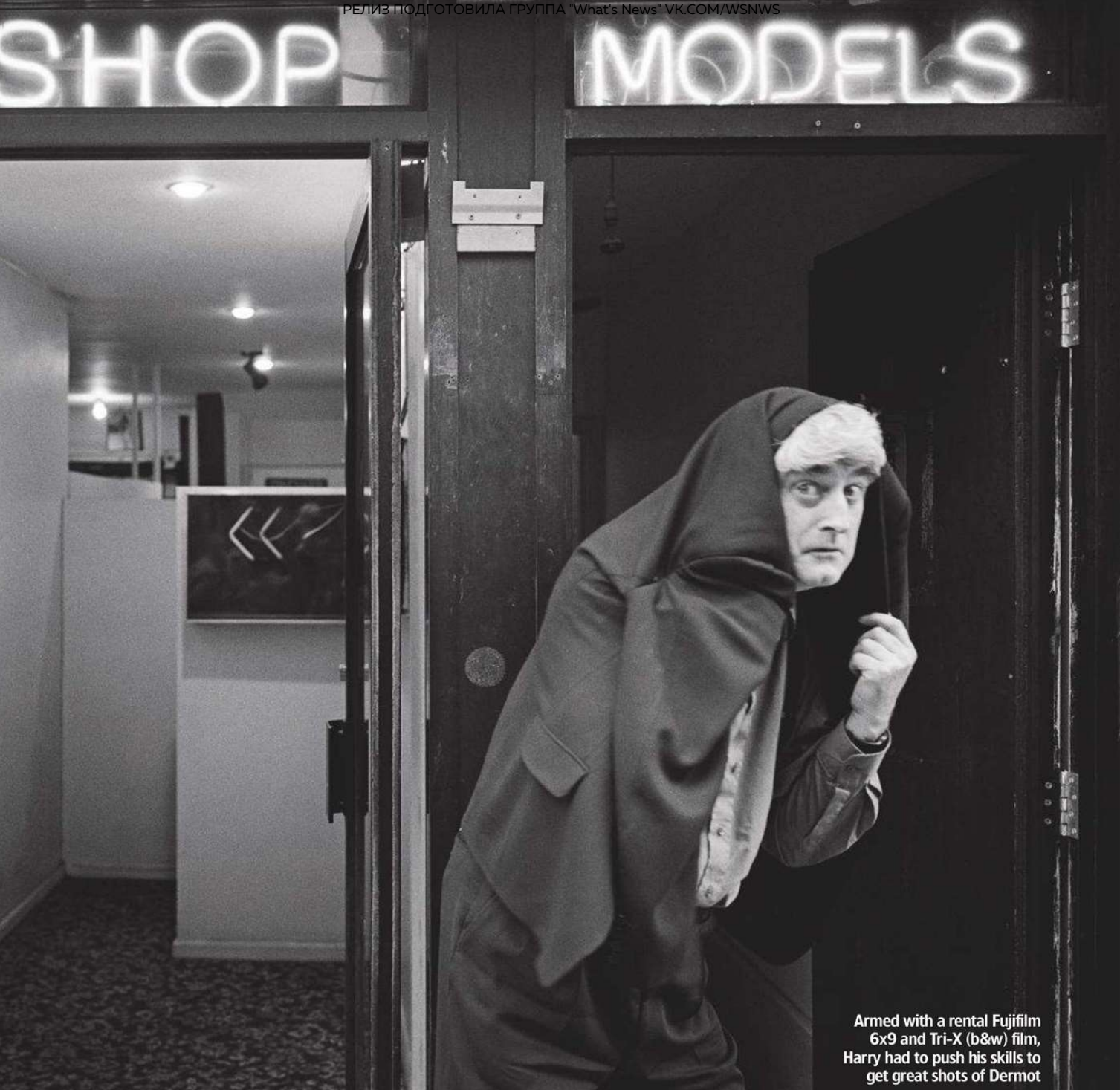
I wasn't thinking clearly on the day of the shoot and it wasn't until I had driven from my home in Hackney to Soho that I realised I'd left all my camera gear in my hallway at home.

By then, I'd already hired a portable, battery-powered flash unit that I was going to use for fill-in flash. I tried to hire a camera from the same company, but they didn't have any at the Soho branch. Trying not to panic, I went straight to a local Jessops and bought a second-hand Fujifilm 6x9 rangefinder. I paid for it with

my credit card, thinking I'd return the camera the next day.

However, when my assistant and I connected the camera to the flash set-up in a Soho car park, we heard a 'pop', the flash started smoking and an acrid burning smell floated across. After that, it wouldn't work at all.

By then, the cold, drizzly afternoon was beginning to get dark. We were also running late. So, on the spur of the moment, I decided to do the entire shoot in black & white, so I could use Tri-X film and uprate it to ISO 1600 and not struggle to take the pictures in low light. In any case, having a lighting set-up would only have



Armed with a rental Fujifilm 6x9 and Tri-X (b&w) film, Harry had to push his skills to get great shots of Dermot

drawn more attention to what we were doing.

We met Dermot at his management company office, which was based in the Soho area. I covered up my technical problems when I met him, but was inevitably feeling stressed. Dermot himself was a nice man, very kind and compliant, and willing to go along with the idea of doing the shoot around Soho.

The shoot lasted a frantic 20 minutes. There's only so much you can do when you're being shooed away from one sleazy strip club or massage parlour after another. However, partly because I was feeling nervous and wanted to make sure I got

something worthwhile, I took a lot of pictures in that time – 10 rolls of 10 frames. These were the days before digital shooting, and scanning into Photoshop was too expensive, so the pressure was on to get well-exposed negatives to make silver bromide prints.

By the time I shook hands with Dermot and said goodbye, it was beginning to rain but I was hopeful I'd managed to dig out a result, largely due to Dermot's expressive features. The Fujifilm 6x9 had been comfortable to use, had allowed me to work handheld and the medium-format negatives were a step up

from 35mm quality. I decided to keep the camera and it subsequently became my camera of choice.

Just 10 days afterwards, I heard the shocking news that Dermot had died from a heart attack, aged 45, a day after he finished filming on the third series of *Father Ted*. It was so sad. My shoot was the last he ever did.

When the photos were published in *The Sunday Times*, instead of illustrating a light-hearted feature, they were part of Dermot's eulogy. Shooting in black & white had been forced upon me by my circumstances, but it gave the images a poignancy and authenticity they wouldn't have had in colour.

As told to David Clark

AP



Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

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LETTER OF THE WEEK

Take fewer photos

Amy Davies writes 'I want my memories to stay in my head, not sit on a hard drive' (*Viewpoint*, AP 25 August). I could not agree more with her beautifully well-reasoned words: indeed I refused to look at my wedding photos for a week for fear that my memory of that day – as I saw it – would be wiped out by those very images.

But which are true memories and which are memories supplanted by images? I look at a faded monochrome photograph of a child holidaying with his sister on the beach at Skegness; my earliest memory. I only know this because I then ran full-tilt into a low brick wall and cut my shin open chasing an ice cream van, and that moment wasn't captured. The photograph prompts the memory. Amy's advice has reminded me that while we might document, record, capture, 'take' the moment, we owe it to ourselves as much as possible to live in that moment too.

Richard Hastings Knight

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A great report on mirrorless

As an ex professional (many years back) and surrounded by my old working tools, (manual Nikon, Leica, Hasselblad and Mamiya, as well as an MPP Technical lurking somewhere) I'd like to thank AP for publishing a superb report on the history and state of the nation regarding mirrorless cameras (AP 18 August).

Giving in to the digital revolution, I now have two high-end Nikon DSLRs and recently added a Sony A7 II. This report came a little late but as I would expect from AP, it was a job well done.

While I await the return of film (like vinyl music) and most of all Kodachrome, which I really miss, I now at least have a much clearer picture of the photographic revolution and look forward to regular updates, before I go for

the new Nikon mirrorless so I can use my F mount lenses.

Your strap line 'Passionate about photography since 1884' says it all – AP is the best photography magazine because you don't trot out the same old articles that seem to do the rounds of all the other magazines. Thank you.
Maurice Hubert

The pace of change 1

Your '10 years of Mirrorless' Special edition was very much a tour de force (AP 18 August). Well done, and let us have more please. I own and still use a Panasonic Lumix DMC-G1 and your comparison between it and the Lumix G9 was very fair. At the time the DMC-G1 was nothing short of revolutionary. However, it was in many ways hamstrung by the deficiencies of late-20th century electronics. But technology has advanced, and

now, in the form of the G9, we can begin to glimpse the true potential of mirrorless cameras, whether fitted with a medium format, APS-C, Micro Four Thirds, or any other size of sensor. DSLMs have advanced so quickly, in just ten years. Consider, just how advanced and capable the cameras of the mid-21st century might turn out to be?

David Price

The pace of change 2

One of my big concerns about mirrorless cameras is the frequency with which the models are updated. For example, in under four years, there had been three upgrades to the Sony Alpha 7R. Now don't get me wrong, we all welcome improvements, but my issue is that the upgrades are too frequent. A camera costing around £3,000 should not be out of date and require an update within 12-15 months of launch. By comparison my cheaper Nikon D750 was launched in the autumn of 2014 and as yet has not been updated and is still a key camera in Nikon's line-up.

Martin Norden

DSLRs are a mature technology that have now arguably reached their zenith, whereas mirrorless cameras feature a lot of new technology that is being improved all the time. You could argue that it's better to pass on these improvements as soon as they're available, rather than keeping them under their hats. It only makes the previous incarnation 'out of date' for those users who insist on always having the latest model. I wonder if they think that way about their cars too? – Nigel Atherton, editor

No witness

Many thanks for publishing my letter about the only British SLRs (*Inbox*, AP 25 August). Sadly you omitted the word 'Witness' following the word Ilford. I suspect your readers would not be too interested in the Ilford Sportsman which was, if my memory is correct, made by Dacora in Germany. Looking at the sums demanded for a Witness on eBay it must make them one of the most expensive 'lost causes' in recent photographic history, the original Ur-Leica excepted. However although not a true SLR, a similar history on the Corfield Periflex would make interesting reading.

Mike Rignall

Oops, sorry about that, Mike. Not sure what happened there! We'll pass on your suggestion above to John Wade – Nigel Atherton, editor

Giant's Causeway is free

In your article about Giant's Causeway (AP 18 August) you refer to the prices for entry. You state that entry is free for National Trust members and refer everyone else to the NT website for prices. I would point out that access to the Giant's Causeway is free to everyone. There is a public right of way to the Giant's Causeway. This predates the NT management of the site. The only fee required is if you enter the visitor centre or park in the car park. This free access is well known to locals, and in particular local photographers.

Vivienne Beck

We had several letters that pointed this out. Thanks for the correction – Nigel Atherton, editor



Access to the Giant's Causeway is free to everyone; there is no admission fee



© GETTY IMAGES/SHANE KROSTIC/REUTERS

The penguins of Boulders Beach are tame so this shot is no cause for concern

P-p-p petrified penguin?

The article about using wideangle lenses (*It's a wide world*, AP 4 August) had a very disturbing illustration of a penguin on a beach in South Africa. To get this image with a wideangle lens the photographer had to approach within two feet or so of the bird. The bird is responding with what looks like a threat posture which suggests it is stressed by the presence of the photographer. This is completely unacceptable. It is morally and ethically unjustified. The first priority in wildlife photography is to do no harm to the creatures being photographed or the environment in which they live. There is a place for wideangle lenses in wildlife photography but this was not one of them. I was disappointed that AP published it.

John Cookson

I asked some pro wildlife 'togs for their opinion on this image and both felt that there is nothing to be alarmed about. 'Many wildlife photographers do show a complete disregard for ethics but I wouldn't say this is an example of that at all. The penguins on Boulders Beach are extremely tame,' said one. Said another: 'If you Google "penguins" and "Boulders Beach" you'll find hundreds of images of tourists sitting next to penguins and interacting with them. The bird's posture is more likely one of curiosity than fear. It may be looking at its own reflection in the lens, or hoping for food from whoever took the photo.' But thanks for raising the question – it has inspired me to commission one of them to write an article on wildlife photography ethics for a future issue – Nigel Atherton, editor

Intrusive captions

I agree with Martin Horsthouse (*Inbox*, AP 11 August), that a photograph's composition is altered by the overlaying of captions. From a design point of view I can appreciate the need to over-print text, but the practice should be used with restraint and respect: where a photograph is reproduced specifically as the work of an individual, it should be avoided altogether.

Far more destructive is the printing of a photograph across two pages. Aside from the obvious middle fold and the consequent impossibility of viewing a flat image, the loss-to-view of a thin vertical strip of picture effectively vandalises its composition.

Although a case can be made for your *Big Picture* feature, I would rather see a half-page unadulterated reproduction of a great photograph than have it blown up across two pages.

That said, AP still knocks spots off every other photo magazine in terms of content and presentation!

Steve Webster-Green

Thanks Steve. Point taken about the captions. Sometimes they contain a lot of valuable information, and with limited space the only way to include it without putting them on the photos is to use fewer photos, but perhaps that would be preferable in some cases. I don't agree about the double page spreads though. Not running images across the gutter would limit us to small reproductions and reduce the impact of our features. At least the magazine isn't perfect bound, where part of the image gets lost in the 'ravine' altogether – Nigel Atherton, editor

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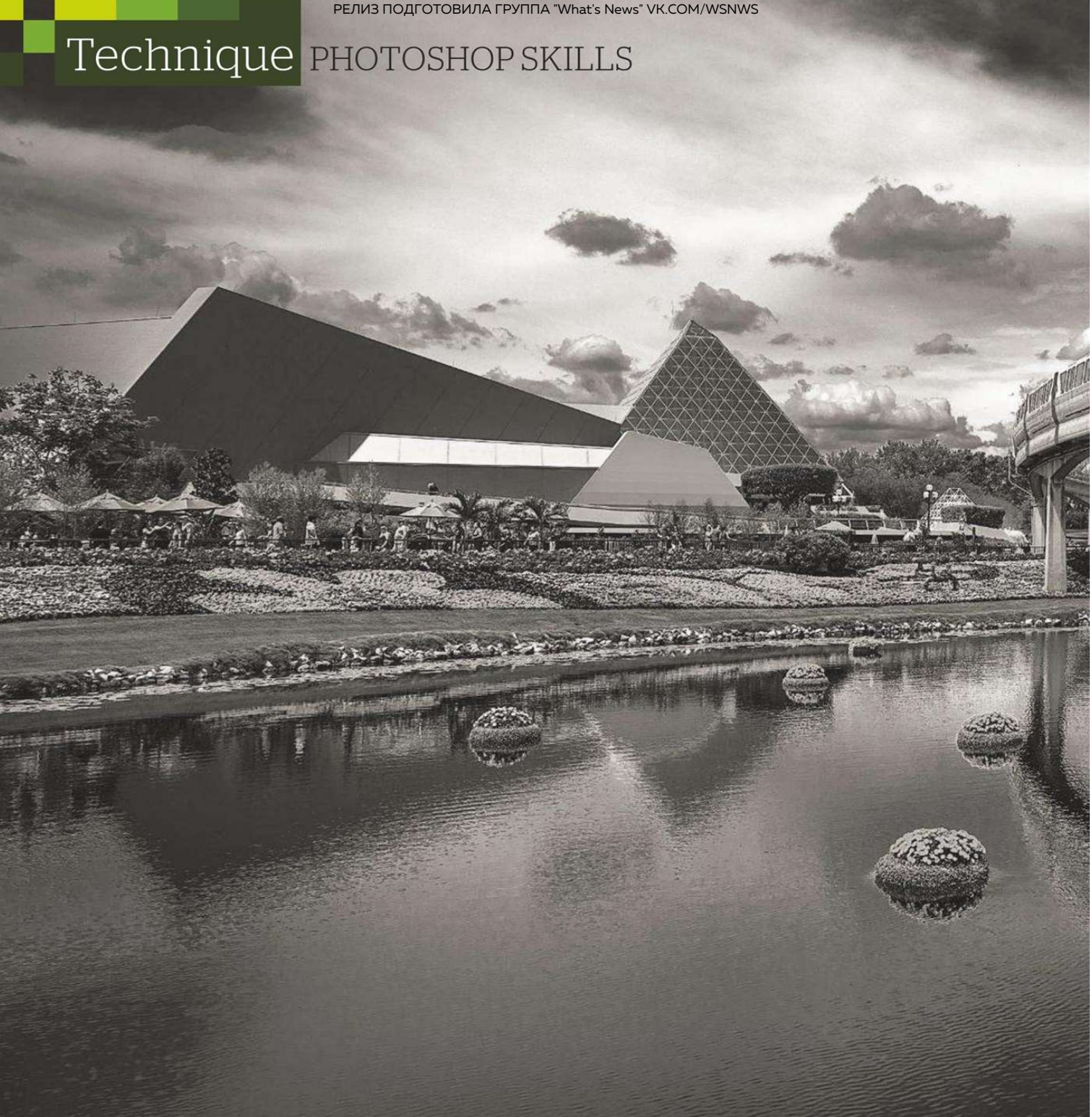
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Extreme black & white

Want a bolder b&w look, including infrared effects? **Martin Evening** shows how to make your conversions sing using Photoshop's Camera Raw

There is much to be said for deferring the black & white conversion process to the image-editing stage. While it is possible to shoot in black & white mode directly and have the camera do the conversion, this normally produces a fixed JPEG image, which leaves you with no further options to modify the black & white result. I therefore recommend you shoot in raw mode. This means your options are left completely open as to how you interpret an image using Adobe Camera Raw.

Now, a default black & white conversion using Camera Raw applies a fixed formula, which mostly takes the green channel information followed by the red channel plus a small amount of the blue to produce



Shoot in raw and make your black & white conversion in Adobe Camera Raw

a black & white image. This balance is more or less the same as that of panchromatic black & white film emulsions and generally produces pleasing results. However, if you wish to experiment there are a number of controls you can play around with at the black & white conversion stage in Camera Raw. This can happen by converting to black & white at the initial raw-editing stage, which is useful if you intend to do all your editing in Camera Raw. If you intend to take a photo into the main Photoshop editor, then you can always apply Camera Raw as a filter via the Filter menu. Either way the instructions described in this article will work more or less the same in both the photo-editing software.

Basic conversion

The first thing you can do is adjust the Basic panel White Balance settings. After converting to black & white, as you drag the Temp or Tint sliders the image preview will dynamically update to show the effect this has on the image. Another easy option is to open the Profile Browser from the Basic panel and try selecting different black & white profiles, which I describe in more detail later. Essentially, anything you do to modify the underlying colours will affect a black & white conversion. When you are in black & white mode the B&W panel sliders can be used to manually adjust the luminance for specific colours. Therefore, for instance, if you want to make the grass appear lighter, you simply

Martin Evening



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lighten by dragging the greens slider to the right. However, the B&W sliders can only take you so far. If you want to create more extreme adjustments you can use the Calibration panel's Red, Green and Blue Primary Hue and Saturation sliders to push the boundaries even further. A standard black & white conversion won't let you adjust the Vibrance and Saturation sliders (which can also enhance a conversion). But I have included a workaround you can use to overcome this and again extend the controls when making a black & white conversion.

Dealing with halo edges

While it is seemingly great that you can do so much in Camera Raw, you do need to watch out for halo edges that may sometimes appear where there is a high contrast between two different colours. For example, this may be most noticeable as you dramatically darken a blue sky. The reason for this is that as you edit a black & white conversion you are essentially adjusting the exposure and contrast of three distinct red, green and blue channels. Now, you could say this makes a good argument for the superiority of black & white film and photographing using deep colour filters. In Camera Raw at least, there is no smooth blending between the three channels. But I have noticed that with Capture One, extreme black & white conversions tend to suffer less from edge artefacts. This may be because Capture One adds some kind of special blending that is missing in Camera Raw. Anyway, it's something to watch out for as you edit the sliders.

Nonetheless I don't think you should be over-obsessed when such artefacts are visible close-up. What matters usually is how a photo will appear in print, which means you can mostly get away with seeing minor edge halos. To start with though let's look at how a colour image can be edited in Camera Raw to create a faux black & white infrared look.



HOW TO SIMULATE AN INFRARED LOOK

The following b&w infrared technique is just one of the ways you can achieve a creative black & white conversion in Lightroom. The adjustments here may need to be fine-tuned depending on the image



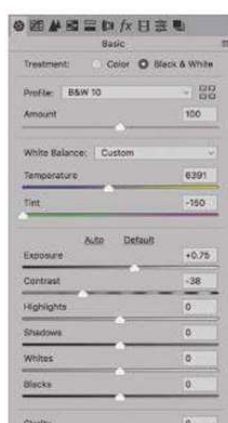
1 Suitable images

Here is a colour photograph shot in Cathedral grove on Vancouver Island. This was an ideal image with which to demonstrate how to apply a faux infrared effect as the photo contains a lot of green foliage.



2 Conversion

To create a black & white infrared look, I first applied the B&W 10 profile to convert the photo to black & white. I followed this by applying a full negative Tint adjustment to the white balance. This made all the green colours (i.e. the leaf foliage) as bright as possible.



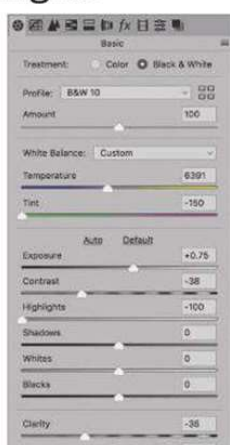
3 Infrared treatment

To get the full infrared look, I went to the Black & White Mix panel. Here I adjusted both the Yellow and Green sliders, setting these both to +50. Alternatively, try selecting the Target Adjustment Tool. Click on any area of green foliage and drag upwards.



4 Reduce highlights

I also adjusted some of the Basic panel settings. In particular, I set the Highlights slider to -100, which helped preserve some of the delicate tone information in the leaves. I also set the Clarity slider to -35 to apply a diffused printing effect that added a nice, soft glow to the photograph.



5 Add grain

In this step I went to the Effects panel, where I wanted to add some grain to the image. I set the Amount slider to +100 and then adjusted the Size slider to apply a fine size, but a noticeably strong grain effect.



6 Split tone

Finally, I used the Split Toning panel to add a split-tone colouring effect. The settings shown here worked well for this particular image. If you want to apply this black & white infrared effect to other photographs, I advise saving the combined settings as a custom preset.





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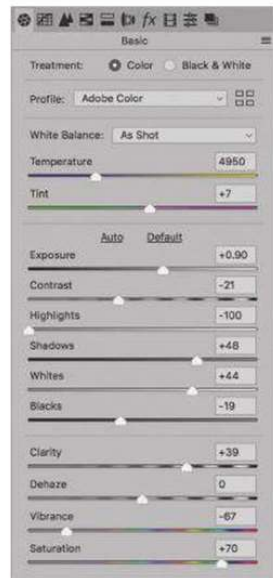
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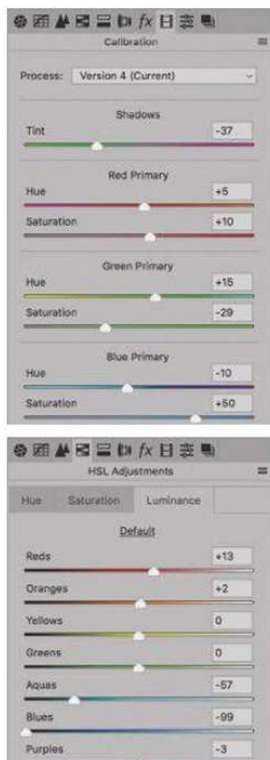
HSL black & white adjustments

There are more tools at your disposal in Camera Raw than just the Black & White Mix sliders. Don't forget to adjust the White Balance sliders, too. Try selecting different White Balance presets from the Basic panel, or simply drag the Temp and Tint sliders to see what happens. Then there is the Camera Calibration panel. This is mainly kept in Camera Raw for legacy reasons. However, adjusting the Red, Green or Blue Primary sliders can make quite a difference to the outcome of a black & white conversion

The conventional method of converting an image to black & white in Camera Raw is somewhat limited by the fact that the Saturation and Vibrance sliders are disabled. This is a shame because these two slider controls can act as either an amplifier or limiter to tweak the outcome of a black & white conversion. The workaround I use is to not convert to black & white. Instead, keep the image in colour and set all the Saturation sliders in the HSL Adjustments panel to -100. Having done that, you can then adjust the Saturation and Vibrance sliders to fine-tune the conversion.



Adjust the Red, Green or Blue Primary sliders to adjust the outcome of a black & white conversion



Black & white profiles in Camera Raw

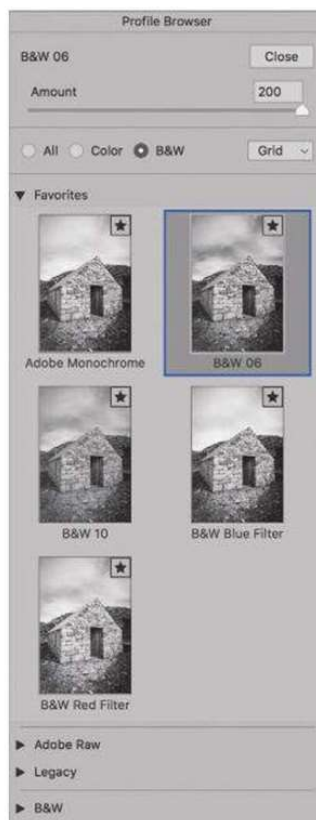
Profiles have now been given centre stage in Camera Raw and Lightroom, making the available profiles more obvious. There are 18 specific black & white profiles for you to work with. Clicking on the Black & White radio button at the top of the Basic panel converts the image to black & white and applies the Adobe Monochrome profile by default. If you then click on the four little squares in the Profile section this opens the Profile Browser with the profiles filtered so you just see the black & white profile options. Click to select a different profile and this becomes the new default if you toggle between the colour and black & white modes. Adobe monochrome is based around the new Adobe Color default profile to provide a pleasing, standard, black & white look. But if you want to explore more, try selecting one of the other B&W profiles. Here you will notice that when you select one of these profiles an Amount slider becomes active. This allows you to adjust the effective strength of the profile conversion, where dragging the Amount slider to the right intensifies the black & white conversion. Therefore, if you select, say, the B&W 06 profile and set the Amount slider to +200, this applies a conversion in which the blue sky colours are substantially darkened.

BEFORE

You can adjust the strength of each profile conversion



'There are 18 specific black & white profiles for you to work with'



AFTER





Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800

LEE Landscape Polariser, 0.6 ND Soft Grad

Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

Matthew Cattell

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Testbench IN THE FIELD



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Chicago on my

What happens if you take three different systems – DSLR, medium format and mirrorless – with you on a city break? While it's a lot of gear, the pictures justify the effort, as **David Clapp** finds out

What lunatic packs three different camera systems for a city shoot in Chicago? That was a question I asked myself as I packed and repacked my hand luggage. The bag of iron extended to two bags, to the dismay of my wife. 'This is supposed to be a h-o-l-i-d-a-y, she reminded me, but I knew this was a photographic adventure that could lead me to new ground. I just had to try a multi-format approach to capture this remarkable city.

Over the past few years I drowned my film fears and returned to the medium I abandoned in 2006. I have to say the desperate years of 35mm Velvia guesswork, where all this

landscape photography obsession began, were gladly buried with the arrival of a Canon EOS 5D. Fast forward nearly ten years later and I decided to make a personal statement against the army of spiral-eyed Photoshoppers I felt was now encircling the profession.

I threw myself in at the deep end and bought a large format camera (Chamonix 045F-1). I now have three Mamiya C series cameras (C3, C330f, C330s), a 1934 Rolleiflex Standard, a Mamiya 645 1000s and, most recently, a beloved Mamiya RZ67 Pro II. Not a 35mm camera in sight, but I was never happy with the quality. So the decision was made to include three camera systems.

System 1 State-of-the-art digital

My Canon EOS 5D Mark IV and EOS 6D would be with me, and the lenses would include the Canon EF 16–35mm f/4 L IS, TS-E 17mm f/4 L (borrowed from a friend), TS-E 24mm f/3.5 L II, EF 24–70mm f/4 L IS USM and EF 100–400mm f/4.5–5.6 L IS II USM. This entourage was finely tuned to panorama the impossible skyline vistas in meticulous detail and to distort those looming tower blocks with vertical wideangle perfection. The wideangle TS-E range would be imperative for architectural precision. The 5D Mark IV, with its incredible low-light performance, would make its entrance at dawn and dusk, but would spend most of the day lounging in the hotel.



A seven-shot stitch with the 100-400mm – the detail is amazing and the EOS 5D Mark IV handled the dynamic range with precision. Canon EOS 5D Mark IV, EF 100-400mm f/4.5-5.6 L IS II USM, 10sec at f/8, ISO 400, seven-shot stitch

mind

System 2 The M series

The M Series has been my travel camera of choice for over three years. I have the Canon EOS M3 with the EF-M 11-22mm f/4-5.6, EF-M 18-55mm f/3.5-5.6, EF-M 55-200mm f/4.5-6.3 lenses and an EOS adapter, all in a small inconspicuous bag that weighs just over two kilos. This system is round my neck all day, and I don't feel tired with it. I can stay undercover, posing as a tourist without so much as a glance from security. It has become the cornerstone of literally all my daytime travel photography, and I personally feel it is the true essence of a mirrorless system –

not one that weighs two-thirds of my DSLR kit. It comes everywhere with me and has produced stunning images, from the Arctic to Africa.



System 3 The Mamiya C330f

I have looked into this in great detail and there is no 6x6 film system more versatile than the C series. Spanning nearly three decades, they were a wedding photography favourite, and although sadly long gone they are far from forgotten. With a bellows focusing system, the camera can take you from scenic photography to portrait photography to incredible macro, all from the same lens! I own a Sekor 55mm f/4.5, 80mm f/2.8, 135mm f/4.5 and 180mm f/4.5 set-up, and I brought them all with me. With Rolleiflex cameras, I can see only restrictions, such as left-hand focusing, restrictive minimum-focusing distance, dark viewfinders, or the size too small. My loveable brick – the C330f – would be my only portrait camera; yes, I was going to shoot street portraiture. I promised myself I would not overlap to digital, as this would spoil the fun.



The mission brief

So the mission brief (which I chose to accept) was: to capture cityscapes, city vistas, city lifestyle and citizens. The full-frame Canon was for low-light, cityscapes and tilt-shift photography. It would remain in the hotel with my Gitzo until the signal was given. The M3 would hide inside a stained 12-year-old camera bag, staying incognito among the tourists and strike to make killer images, both interior and exterior. It would allow me to be inventive with the least suspicion. Finally the C series, loaded with Kodak Portra 400 and Fujifilm Pro 400H colour negative, would not only be the portrait camera of choice, but the decoy. With a vintage camera around my neck, always on view, I would present not only the 'best of British' but also a talking point. With full permission to unleash my English accent and big smile without warning, I would gain access to all manner of impossible opportunities, or so I believed. This was to become one of my greatest photographic adventures.



Testbench IN THE FIELD



Will, the concierge. The background was critical to the effect, as I asked him to stand there Mamiya C330f, 80mm f/2.8



A young lady on the underground. I guessed the shutter speed, dropping it to 1/30sec, and praying it would be enough Mamiya C330f, 80mm f/2.8



A teenager on a school trip had stopped on a pedestrian crossing. Focusing on the hood gave a completely different effect Mamiya C330f, 80mm f/2.8



This wonderful lady laughed when I told her she was a lady of immense style. She ran a vintage clothing store Mamiya C330f, 80mm f/2.8

➤ The fear of approach

Just because I have a 6x6 film camera doesn't mean I'm Vivian Maier. She had over 100,000 negatives in her portfolio, but I would make just 80 negatives in my eight days in Chicago. It was naive to try to approach her work in a similar way, so I decided I would be led by my curious heart.

Photographic intention

Nearly everyone is very switched on to modern digital photography and they are aware of their rights, or at least they reserve a right to protect themselves. Attempting to take harmless artistic images of people, without attempting to

engage, is incredibly intrusive in our modern world, unlike Maier's 1960's Chicago; so my approach was to gain permission at all costs. This is fundamentally what puts many people off the idea of street photography altogether and hiking back to the landscape.

So what exactly did I do? I loaded the Mamiya with Portra 400 film and slung it round my neck, so it was always on view, grabbed the M-series and headed out to meet a Chicago Greeter, a free service that you can find in most US cities. Our retired guide, Jack, took us on a walking tour of downtown, discussing its architecture and history, as my eyes gazed upon the people. After missing at

least two classics from lacking the nerve to interrupt (a black gentleman with top hat and cane outside a pawn shop, and a fluffy Labrador whose hair was all over the owner's jogging trousers), I asked Jack if he thought the people would mind my observational approach. He said, 'Chicago is a welcoming city. You keep a big smile and most people will be receptive.'

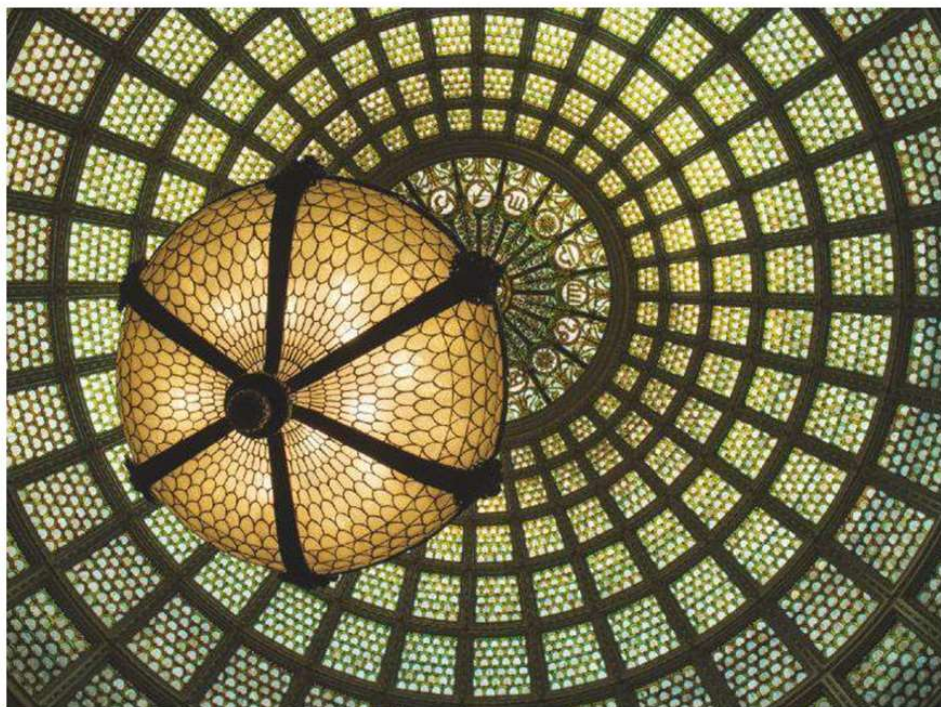
So how did I handle this technically? Well, if you come from the world of digital, you would think that wielding a 1970s camera with no built-in light meter would be an instant disaster. Yet some film is very tolerant to overexposure (1-4 stops overexposed look like the same exposure), and it is here that one of the



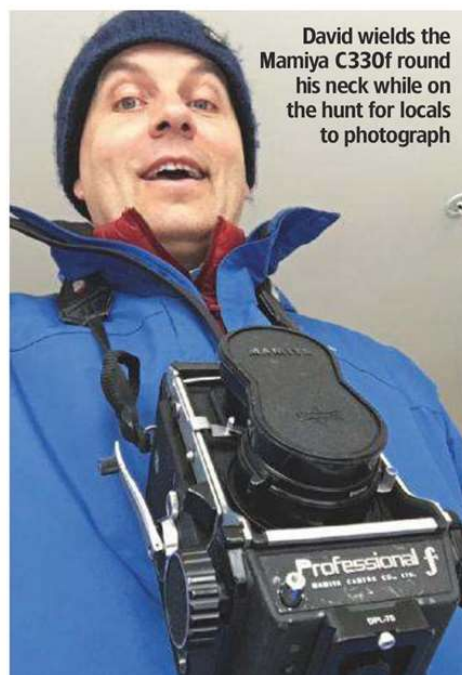
Shot at 11mm handheld: another example of the handheld versatility of a true lightweight mirrorless system Canon EOS M3, EF-M 11-22mm f/4-5.6 IS STM, 1/30sec at f/8, ISO 400

strengths of film are found. I would use my Sekonic meter to take an incident reading of my wife (measuring the light falling on her not reflected) and then overexpose by two stops. Both the Portra 400 and Pro 400h handle overexposure very well. So if I shot my street portrait at f/2.8 and the reading (at ISO 400) was 1/1000sec, then my shutter speed would be 1/250th. If I was wrong, then the film (already two stops over) could shoulder the error. I would occasionally check it through the day, sometimes guessing it when panic set in.

Suitable backgrounds and accurate focusing were the hardest parts. Choosing f/2.8 helped to dissolve the backgrounds into a dreamy bokeh. Shooting a 60x60mm negative using what is essentially 50mm f/1.4 (in 35mm terms) means a very small margin for focusing error. So you have to stop the portrait, explain



I took this lying on the floor between a row of chairs. The 20mm focal length gives extraordinary depth of field (38mm equivalent in 35mm terms) Canon EOS M3, EF-M 18-55mm f/3.5-5.6, 1/20sec at f/8, ISO 200



David wields the Mamiya C330F round his neck while on the hunt for locals to photograph

yourself, request their portrait, turn them to a workable background, critically focus manually and shoot one or two frames, while making them feel at ease. There was no way to check anything, and I just hoped I got it right. Each of those finished films became precious; each fresh film loading was full of potential.

I couldn't wait to shoot with the Mamiya. I shot outside supermarket entrances, clothing stores, crossings, and as my confidence grew I began to ask the homeless, businessmen, eccentrics, the stylish, indeed anyone with a

difference. In six days I had just four rejections! I was stoked and became obsessed with the city, its people and the rollercoaster adventure I was having with this camera.

The mirrorless wonder

The Canon EOS M3 has been with me ever since a trip to Valencia. The quality was close to that of a DSLR – so close that I abandoned DSLRs for around four months. This high-quality underdog of the mirrorless world, doesn't so much compete with Sony

Testbench

and Fujifilm, as provide a compact alternative. Some lenses are good enough, some are stellar, but it is the potential and compositional power in such a small format that attracted me. In a city break like Chicago (we walked 55 miles that week), this low-key, lightweight set-up (2kg in total) became the antidote to hours of aching shoulders. I shot down with the full-frame, dropped it off at the hotel, shot with the M-series the rest of the day, and went out with the big guns at sunset, dusk and low light.

The biggest artistic benefit of an M-series is the aspect ratio. Hang on you say, most cameras have a way of selecting aspect ratio, but for most DSLRs you are locked to 3:2 viewfinder unless you compose in live view, which feels like a disconnect. Aspect ratio is the photographic equivalent of setting your time signature in a piece of music. Yet most of us stay with 3:2 and crop when the shot doesn't work rather than composing that way. I need to compose in square or panoramic; I need a digital viewfinder to show me my time signature, to nail the composition, and the M3 delivers.

The other reason I love the M-series is its low-light handholding. Despite the capabilities of image stabilisation (IS), 35mm camera systems are more restrictive than crop-sensor cameras when handholding, because of the 'one over the focal length' rule. With the M3 the wideangle lens is an 11mm so I can get away with 1/11sec shutter speed (1/10th when rounded down) without camera shake or IS. With a deep breath and focused mind, my pin-sharp record is 3/4sec at 11mm, without IS. The M-series should not be regarded as a point and shoot; it's a serious photographic tool and one I will never be without.

The big guns

All my excursions with my Canon EOS 5D Mark IV were planned out – the total opposite of the other two systems. It's a good idea to be this planned when carrying expensive equipment. Often, if I run into the police, I will briefly ask them about my location list, to ensure a safe photographic week. You are conspicuous with a tripod, so walk with intention and know where you are going.



Road crossings make superb photo opportunities Canon EOS 5D Mark IV, EF 16-35mm f/4 L IS USM, 10sec at f/8, ISO 200



Chicago Millennium Park, shot with a tilt-shift lens Canon EOS 5D Mk IV, TS-E 17mm f/4L, 1/15sec at f/11, ISO 100



The 100-400mm and 1.4x III were a killer combination and provided all sorts of long lens details from vantage points Canon EOS 5D Mark IV, EF 100-400mm f/4-5.6 L IS II USM, 1.4x III, 1/60sec at f/8, ISO 200

The 5D Mark IV system was used for city skylines and architectural shoots. Its extensive dynamic range makes it ideal for low light. But although the camera is good at recovering shadow and highlights, timing is critical. Too early and the pictures feel like daytime with lights; too late and everything is lost into the black. It's a critical 30-minute window.

I made a few uber-panoramas, from two different piers on the waterfront. I have a Gitzo 4543LS tripod with a levelling base, so I can quickly align the ballhead and camera. I always switch on the 3x3 grid mode (forget the degree measurements) and ensure a healthy overlap. Giving the computer as much data as possible is vital to the success of the stitch. Always in manual mode, with a fixed white balance (usually a value selected in the K setting). I used the 100-400mm with the 1.4x III converter, which delivered incredible detail.

All my tower-block verticals were taken downtown. I would spend the day using the M3 and 11-22mm lens to scout out interesting buildings like the IBM Building and Sears



Tower. Often the daytime M3 shots were compelling and fuelled my excitement for a low-light shoot. The 16–35mm converged all the lines into the very centre of the frame and made for some utterly superb abstracts.

Dawn shoots were a real effort, though. I managed a few in Millennium Park using the 5D Mark IV; it was here that the TS-E lenses came into their own. In the end the 17mm was only used twice: to shoot 'The Bear' sculpture and the wonderful backdrop of historical and modern architecture. The 24mm was better suited to localised architectural features than vistas owing to the concentration of buildings.

Longer focal lengths were incredibly useful for daytime abstract tower block details. I became captivated with tower block glass, which melted into a Jackson Pollock painting or distorted reflections in concentric rings. With longer reach, I could choose balconies and steps to shoot from, mostly at 560mm (400x1.4) handheld with a higher ISO to ensure pin-sharp accuracy. I feel I only just scratched the surface of what could be done.

Conclusion and further thoughts

During the past ten years I have visited a number of cities. I loaded and lugged a 3:2

DSLR system until 2015 when the Canon M-series changed everything. The duties are now spread across the two. The path to this enlightenment, a far higher hit rate, has been the change of ratio. If you have spent the past decade marching along in 3:2, then I recommend that it is time to change.

The 1:1 Mamiya C330f was a revelation. I was nervous at first but this camera gave access to some very precious moments. It led me to conversations, laughter, insight, empathy and reflection, connecting me with the people of Chicago in a way I will forever hold close, rather than remaining inside the tourist bubble. The Mamiya ignited spontaneous adoration from students and photography enthusiasts and bounced a good vintage feeling everywhere I took it. The films were all well exposed and the results were very sharp, but with a few critical mistakes that I have learned from. The 80mm at f/2.8 requires precision focusing but more importantly without autofocus, the subject must remain absolutely still. To use this camera intuitively will take more work, but the vintage camera, big smile, polite conversation and British accent were a winning combination that I intend to repeat very soon.

AP

Scanning

I've used a Nikon Super Coolscan LS-9000 scanner for the past few years, an incredible piece of 'vintage' technology. Its strength is the ability to produce raw scan, and has become the magnifying glass with which I scrutinise my film equipment and technique. Using VueScan and ColorPerfect, results can be exceptional, but it is easy to lose your way colour correcting shots with a digital mindset and removing the film signature entirely, instead of respecting the medium.

The scanner makes a 60MP image from a 6x6 (which I see almost as irrelevant in my digital work). I work the images subtly in Photoshop using Imagenomic noise-reduction software and the Camera Raw Filter, but it is ColorPerfect that does the all-important inversion, removing the orange colour cast and preserving those film colours.

My techniques with processing colour negatives are extending tenfold. It provides an alternative look to my digital work, but I know that I have a digital heart.

Testbench COUPLED RANGEFINDERS



The No.3A Autographic Kodak Special was the first camera with a coupled rangefinder, seen in the twin windows beneath the lens

The Leica II (left) and Contax I were prime among the first 35mm cameras with coupled rangefinders



FILM STARS Cool couples

THE CAMERAS



Krauss Peggy II

LAUNCHED 1932

GUIDE PRICE £250-300

Following hot on the heels of the Leica II and Contax I, the Peggy II is now both a usable camera and a collectable. The first model had no rangefinder, so the second version is the one to go for. It's a quality camera from Germany, usually found with a prestigious Tessar lens and shutter speeds of 1-1/300sec. When not in use, the lens panel folds flat against the body to make an easily pocketable package.



Super Nettel

LAUNCHED 1934

GUIDE PRICE £200-220

In 1932, Zeiss Ikon's Contax became the first serious rival to the Leica, a top-quality 35mm camera with a focal plane shutter and Zeiss's super-accurate twin prism rangefinder system. Two years later, the company took Contax technology and put it into a folding camera, with the coupled rangefinder activated when a thumbwheel beside the lens was turned. Today, you can buy a Super Nettel for around half the price of a Contax.



Canon S II

LAUNCHED 1946

GUIDE PRICE £200-250

While not an exact Leica copy, the Canon S II does show strong affiliations to the Leica III. This was the first camera from Canon to be produced in large numbers, which today makes it more common than most and, therefore, less expensive. It handles like a Leica, the Serenar lenses are known for their quality, the rangefinder and viewfinder are combined in one window and it accepts Leica screw-mount lenses.



John Wade takes us into the fascinating world of coupled rangefinder cameras

The first camera with a coupled rangefinder (CRF) appeared earlier than you might expect. The year was 1916 and the camera was the No. 3A Autographic Kodak Special. It was a typical folding camera of the era, but with a rangefinder positioned below the lens. To use it, the photographer stood at right angles to the subject to view a split image in a tiny window. The two halves of the image came together when a

focusing knob on the opposite side of the body was turned. Nothing much happened then until 1932, when the Leica II and Contax I were both launched with coupled rangefinders. After that, the idea took off rapidly with rangefinders appearing mostly in 35mm cameras, as well as in some medium-format rollfilm and even large-format plate and cut film cameras. Mostly the rangefinders were coupled to the focusing. Sometimes the twin

images appeared in a second eyepiece beside the viewfinder; other times the rangefinder was incorporated into the viewfinder.

Rangefinder cameras remained popular with professionals and amateurs alike until the early 1960s, when the 35mm single lens reflex (SLR) rose to prominence. Today 35mm CRF cameras still have much to offer the film photographer. Here's a small selection to suit all tastes and pockets.

What is a rangefinder?

An ingenious device for measuring a subject's distance

A RANGEFINDER is a focusing aid for measuring the distance to the subject being photographed. In a CRF camera, the rangefinder is coupled to the focusing control, so it is activated as the lens is focused. Most rangefinders use two mirrors – one stationary, the other made to swivel – that look through twin windows to overlay two images in the rangefinder or viewfinder eyepiece. In a second design, two glass wedges are positioned thin end against thick. Rotating one of the wedges about its axis forms the required double image.

In a coincident image rangefinder, the two images are overlaid. As the lens is focused, the two move together and, when they exactly coincide, the subject is in focus. In a split-image rangefinder, two parts of the image are shown with one slightly offset to the other. The two come together to make a single, uniform image as the lens is focused.



Bolsey B2

LAUNCHED 1947

GUIDE PRICE £15-25

Camera designer Jacques Bolsey was born in Ukraine and lived for a while in Switzerland before emigrating to America, where he produced this camera. Previously he had been the brains behind the early Bolex cine cameras and Alpa SLRs, so the Bolsey B2 has a good pedigree. Measuring only 10x6.5x6cm, it is well specified with an f/3.2 lens and shutter speeded 1/10-1/200sec. The rangefinder is a split-image type.



Contax Ila

LAUNCHED 1950

GUIDE PRICE £250-300

In 1936 Zeiss Ikon produced the original Contax II in Dresden. When World War II ended, Zeiss relocated to Stuttgart, where they launched this improved and more reliable version. The rangefinder is in the viewfinder. It is coupled to the focusing, operated by a thumbwheel that falls under the third finger when the index finger is resting on the shutter release. The Sonnar lens, with which this camera is usually associated, is superb.



Minolta 35 Model II

LAUNCHED 1953

GUIDE PRICE £180-220

This is the second and better version of the Minolta 35, first seen in 1947. With a coincident image rangefinder in a design influenced by the Leica, it accepts Leitz lenses. The Rokkor lenses made for the camera, however, are equally excellent. The shutter speed controls are split between a top-plate knob for 1/25-1/500sec, with another front-mounted knob for 1/25-1/2sec. The image size is an unusual 24x34mm.

Testbench COUPLED RANGEFINDERS

A Braun Super Paxette with 50mm Katagon standard lens fitted, plus 35mm Westron, 90mm Telenar and 135mm Telenar



Braun Super Paxette II L

LAUNCHED 1958

GUIDE PRICE £20-35

You don't need to spend the earth for a well-specified CRF outfit. This camera, plus 35mm, 50mm, 90mm and 135mm lenses were all purchased at a camera fair for the

lower end of the guide price above. The rangefinder is in the viewfinder along with guidelines for wideangle, standard and telephoto lenses. Interchangeable lenses were made for the Super Paxette, but although the mounts are very similar to Leica's, they are not exactly the same. So Leica lenses cannot be used on Paxettes and vice versa.

Leica CL

LAUNCHED 1973

GUIDE PRICE £300-350

Leica's M-series cameras are among the best 35mm CRF systems around. They are also very expensive. For a budget way into the M-system, look at a Leica CL. It has a focal plane shutter speeded 1/2-1/1,000sec and accepts most M-series lenses. Focusing is coupled to the rangefinder in the

The Leica CL with standard 40mm f/2 Summicron-C fitted and 90mm f/4 Elmar



viewfinder, where you will also find indicators for a through-the-lens (TTL) meter. The body was made by Minolta in Japan, but Leitz made a 40mm f/2 Summicron-C and 90mm f/4 Elmar specifically for the CL.

Olympus XA

LAUNCHED 1979

GUIDE PRICE £30-50

With a few notable exceptions, the golden age of CRF cameras was over by 1979. But that didn't stop Olympus. The XA is a small, palm-size camera with a cover that slides aside to reveal the f/2.8 Zuiko lens and a focusing lever beneath. It's an

aperture priority camera, and the aperture is adjusted by a sliding switch on the front of the body. Automatically selected electronic shutter speeds are indicated in the viewfinder, along with the

rangefinder. Despite its size, the XA shoots full-frame 35mm images.



Olympus XA, among the last of the CRF cameras



From towards the end of the CRF era, the Voigtlander Prominent II fitted here with the much sought-after 50mm f/1.5 Nokton standard lens

Voigtlander Prominent II

LAUNCHED 1958

GUIDE PRICE £650-750 (with f/1.5 Nokton), £250-300 (with f/2 Ultron)

Voigtlander made two versions of the Prominent, and the second one is the better. It's a true system camera, with a large range of accessories and lenses from 35mm wideangle to 150mm telephoto, the best of which is the 50mm f/1.5 Nokton. Its unusually large viewfinder shares lens focal length guidelines with the rangefinder. Coupled focusing is controlled by a knob on the top plate. With its dedicated mirror box and 100mm f/5.5 Telomar lens, the Prominent can even be turned into a 35mm SLR.

Choosing and using

- Remember a rangefinder camera's viewfinder does not look through the lens like an SLR, so the viewfinder image remains sharp, even when the lens image is out of focus.
- The longer the base of the rangefinder (distance between the windows), the more accurate it will be.
- Check the rangefinder is activated as focus is adjusted, and check accuracy of the rangefinder by setting the lens at infinity and verifying that far subjects coincide or line up.
- Be aware that some of the older CRF cameras have small and somewhat impractical viewfinder or rangefinder eyepieces.
- If you add extra lenses, check that their focal lengths are covered by the camera's viewfinder guides, or add appropriate accessory viewfinders.
- Pre-World War II, the best rangefinder cameras were German; post-war, Japanese cameras came to the fore.

Protecting your camera kit at home and away

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If you're shooting a landscape, wildlife or street photography, whether in the UK or abroad, the risk of theft is always present. Accidents can also happen, whether its your fault or someone else's – dropping a lens or knocking over a tripod are easy but can be expensive mistakes to make.

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Gitzo Adventure 30L backpack

Michael Topham tests a pro-spec backpack

● £220 ● www.manfrotto.co.uk

PREMIUM manufacturer, Gitzo, is best known for its high-end tripods, but more recently we've seen the company introduce backpacks into its range. This backpack slots into the new Adventure series, which is designed for outdoorsy types who enjoy wildlife, nature or landscape photography. Smaller than the Gitzo Adventure 45L (£300), the Adventure 30L remains a sizeable backpack with ample capacity and an impressive depth to accommodate a pro DSLR (such as a Nikon D5 or Canon EOS-1D X Mark II) with a 70–200mm f/4 lens attached and a second camera body plus up to 4 lenses. Alternatively, it can fit a detached 400mm f/4 lens, a camera body and couple of lenses or small accessories. The thick, well-padded interchangeable dividers offer excellent protection and there's a mesh cover to the internal insert that helps prevent any kit from accidentally spilling out. If you'd like to use the bag as an everyday backpack the internal camera insert can be removed. Another useful feature is its expandable roll top, which is the perfect place to store a jacket, food, drink or other non-camera-related items. Along with two sizeable pockets at the side you get multi-link straps to secure a large tripod. There are also two straps at the bottom that I found ideal for carrying a small two-man tent, and there are a pair of compartments on the inside for a tablet and laptop measuring no larger than 23x23x37cm. The fabric of the bag is water repellent and there's a rain cover for added protection.

The bag's main compartment is accessed via a back entrance, which is a great security measure and helps keep your back clean/dry after resting the bag on the floor. When fully loaded, the waist strap distributes some of the load to your hips and the height-adjustable sternum strap prevents the bag rocking from side to side while easing pressure on your shoulders – essential if you trek long distances to remote locations with lots of gear.

Verdict

The brand name, Gitzo, is associated with turning out first-class accessories of the highest quality. The good news is that the superb design and exquisite finish we see in the company's tripods has been carried across to its new Adventure series of bags. For outdoor photographers with lots of kit, this is an excellent backpack option, but a fairly expensive one; you get what you pay for though. More importantly the bag feels comfortable when fully loaded and offers a good level of protection on the move.

Carry-on compatible

This backpack fits the carry-on luggage requirements of most airlines.

Amateur Photographer
Testbench
GOLD
★★★★★

Zippers

The zippers are the water-protective type to prevent rain and moisture entering the bag.

Expandable roll-top

Provides a safe and secure area for non photo-related kit such as waterproofs, food and drink.

Grab handle

There's a large grab handle that makes the bag easy to pick up off the floor.

At a glance

- Expandable roll-top
- 28x17x47cm (internal dimension)
- 31x19x48cm (external dimension)
- 2,050g

THE ADVENTURE SERIES

Gitzo's Adventure collection includes the Adventure 45L camera backpack. It has the same design and styling as the 30L and comes in the same green colour. The main difference is its size. With internal dimensions of 32x19x54cm, it can hold gear such as a Canon EOS-1D X Mark II or Nikon D5 with 600mm f/4 telephoto lens attached, plus a second camera with lens attached and additional lenses. With its dividers it can also fit a DJI Phantom Drone plus remote. The Adventure 45L backpack costs £300.



TechSupport

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Controlling ISO in Canon EOS 700D Auto mode

Q I am quite content with the A+ mode on my EOS 700D apart from when the ISO setting rises above ISO 1600. How can I limit that? I'm confident I can keep the camera steady if the shutter speed slows.

Joy Reston

A Use 'P' (Program) mode. This works like the full Auto mode, adjusting the aperture and shutter speed accordingly, but in P mode you can set the ISO manually.

Lightroom 5 preview cache error

Q I have a problem with my Windows 10 PC running Lightroom 5 which, until now, has been totally reliable. I have a message that comes up saying: 'Lightroom encountered an error when reading from its preview cache and needs to quit.' The programme fires up ok but I cannot access my library nor do any other work. To avoid the files getting corrupt, I ran a newly downloaded programme direct from Adobe deleting the previous version, but I still get the same message. I also have a sequence of flashing lights on my machine: five flashes followed by three very

Use P (Program) mode instead of A+ mode if you want to control ISO manually

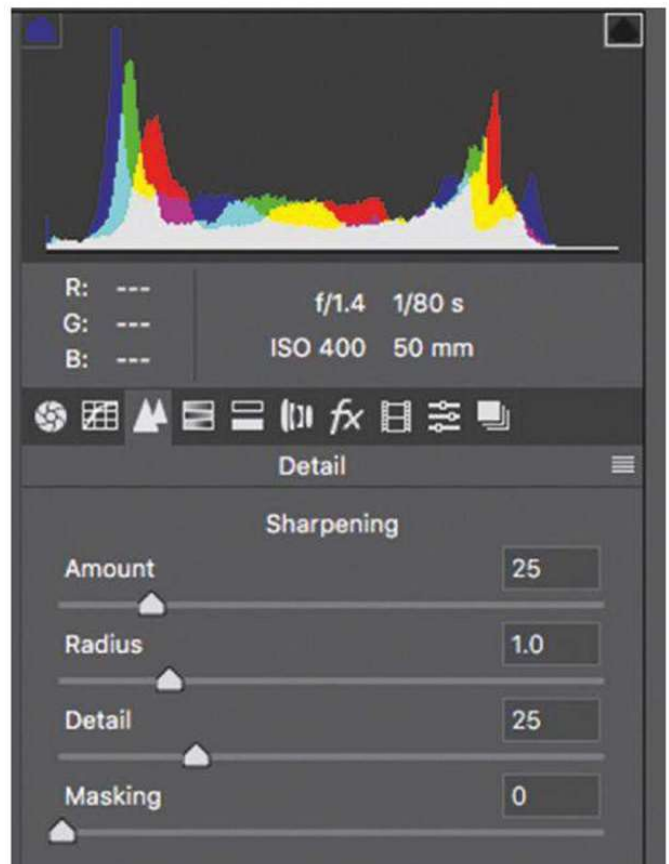
What do sharpening options do?

Q When I use the Sharpening sliders in Photoshop I tend to just change the Amount setting, but I would really like to understand what the Radius, Detail and Masking options do. Can you give a simple explanation?

Hannah Jarvis

A Digital sharpening is about the relative contrast between pixels that represent details in your image. If you increase the pixel contrast (the difference in brightness between darker and brighter pixels) the image will appear sharper. Sharpening is particularly effective in an image with edge details, or extended boundaries between different colours or luminance. The trick is to get the right balance and to avoid over-sharpening artefacts like halos and compressed tones.

The Amount setting is an overall control of sharpness across the image. Radius, in pixels, is the value across which sharpening contrast is effective. Try to match the finest detail size in your image to the Radius size. A small image with less pixels could need a larger value than a large image with a lot of fine detail. The Detail setting is



The Sharpening sliders as found beneath the detail tab in Camera Raw

a control to bias the emphasis of the sharpening on fine details. Finally, Masking (also known as Threshold) limits the sharpening effect to areas of your image that are at or above a specific brightness. This can be very effective in sharpening

edges without amplifying noise in other areas.

The best tip I can give is to experiment. Examining the sharpening effect at pixel level is useful, but balance it with a less magnified view for a wider perception of the effect.

quick ones. All other programmes are running fine if a little slow. Can you help? Is it a dodgy hard drive, power supply issue or worse?

James Duffy

A This is a known problem with both Mac and Windows versions of Lightroom 5. The recommended steps for fixing the problem in Windows is:

- Exit Lightroom
 - Navigate to the folder that contains your Lightroom catalog. The default location is in the My Pictures/Lightroom folder under your user folder
 - Locate and open the folder '[Catalog-name] Previews.lrdata'
 - Drag the previews.db and root-pixels.db files to trash
 - Restart Lightroom.
- If you continue to encounter the same problem, return to the

folder that you opened in step 2. Then drag the entire '[Catalog-name] Previews.lrdata' folder to trash, and restart Lightroom once again.

You do not need to delete the '[Catalogue-name] Smart Preview.lrdata' folder, if one exists. This folder contains smart previews, which are different from previews.

Q&A compiled by Ian Burley





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BLAST FROM THE PAST

Mercury I and II

John Wade unearths two weird American cameras

LAUNCHED 1938 (I) and 1945 (II)

PRICE AT LAUNCH Approximately £8 (Mercury I) and £20 (Mercury II)

GUIDE PRICE NOW Approximately £75 (Mercury I) and £35 (Mercury II)

THE AMERICAN Universal Camera Corporation made two similarly designed Mercury cameras. The first model takes Universal's own No 200 film; the second model uses standard 35mm film. Both produce 18x24mm half-frame negatives.

Each camera is dominated by a large semicircular hump protruding from the top plate. This is inscribed with a depth-of-field (which the maker called 'depth of focus') scale, but is there to house the rotary shutter which gives speeds of 1/20–1/1000sec. Speeds are set unusually by a knob to the right of the lens.

On both cameras, twin accessory shoes sit on the top plate in front of the hump. One is like an early form of hot shoe, with electrical contacts that match with the Mercury's own flashgun obviating the need for the flash cable more often used with cameras of this era. The second shoe accepts an extinction meter with its own accessory shoe on top, into which a rangefinder is slotted.

The backs of both cameras incorporate complicated exposure calculators with a series of revolving discs on which the photographer dials in factors such as time of year and day, seasons, and weather conditions against

The first model with flashgun, extinction meter, rangefinder and rapid lever wind accessories fitted

subject types like landscapes, street scenes, etc. Suggested shutter speeds read on a scale against apertures are set manually.

Whether you are a collector or a user, there's a lot of fun to be had from the Mercury cameras.



What's good

Model II accepts 35mm film; usable range of accessories

What's bad

Large camera, small negative; film unavailable for Model I

Left: Back of the Mercury II, with its exposure calculator and other picture-taking information guides

Below: The depth of field/focus scale on the Mercury II's shutter hump



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Special thanks to The moderators of the AP website: Andrew Robertson, Iisabod, Nick Roberts, The Fat Controller

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Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place,
London E14. Telephone 0203 787 9001

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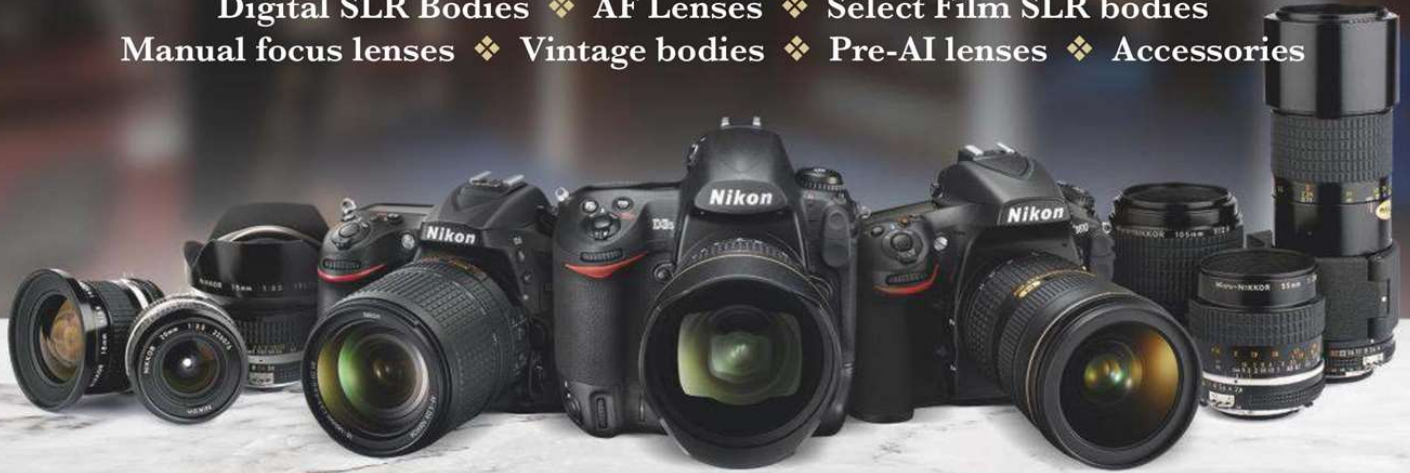


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CANON 270EX SPEEDLITE + MANUAL.....	MINT BOXED £145.00
CANON 430 EX.....	MINT BOXED £99.00
CANON 430 EX II.....	MINT BOXED £99.00
CANON 580EX MK II SPEEDLITE + MANUAL.....	MINT BOXED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT BOXED £169.00
CANON 580 EX SPEEDLITE.....	EXC++ CASHED £125.00
CANON 580 EX SPEEDLITE.....	MINT BOXED £149.00
CANON 550 EX SPEEDLITE.....	MINT BOXED £99.00
CANON 550 EX SPEEDLITE.....	EXC++ CASHED £75.00
CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £125.00
CANON BG-E11 GRIP FOR 50 MK II.....	MINT BOXED £145.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FLIJI X PRO 1 BODY WITH GRIP CHARGER AND 3 BATTERIES.....	MINT - £319.00
FLIJI 18 - 55mm 1/2.8-4/R LM OIS XF FLUJION (NEW).....	MINT CASHED £475.00
FLIJI TUL X100 TELECONVERTER FOR X100/100S etc.....	MINT BOXED £199.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,095.00
LEICA X VARIO BODY WITH MB-D10 GRIP, CHGR etc.....	MINT - £465.00
NIKON D810 COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £995.00
NIKON D2 HS BODY COMPLETE.....	EXC++ BOXED £375.00
NIKON D7000 BODY WITH BATT AND CHARGER.....	MINT BOXED £275.00
NIKON D7100 BODY WITH ACCESS.....	MINT BOXED £365.00
NIKON D3000 COMPLETE WITH 18-55 APS VR LENS.....	MINT - £175.00
NIKON D3100 WITH 18-55mm 3.5/5.6 AF-S DX ED MK II.....	MINT - £175.00
NIKON D200 BODY WITH BATTERY, CHARGER, STRAP.....	MINT BOXED £225.00
NIKON D200 BODY WITH BATTERY, CHARGER, STRAP.....	MINT - £199.00
NIKON D40 BODY COMPLETE.....	MINT BOXED £125.00
NIKON MB-D16 BATTERY GRIP FOR NIKON D750.....	MINT BOXED £195.00
SIGMA 18-50mm 1/4.5 DC DN ASPHERIC.....	MINT BOXED £225.00
SIGMA 60mm F2.8 EX ASPHERIC.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH TTL NIKON FIT.....	MINT BOXED £75.00
PENTAX 50mm 1.8 SMC DA LENS + HOOD.....	MINT BOXED £95.00
PENTAX 18 - 50mm 1/5.6 DC VR RE LENS + HOOD.....	MINT - £125.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASHED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £99.00
OLYMPUS DIGITAL EX-25 EXTENSION TUBE 25MM.....	MINT - £95.00
PANASONIC LUMIX FZ 1000 WITH LEICA LENS.....	MINT - £395.00
PANASONIC LUMIX G 20mm 1/1.7 ASPH.....	MINT - £145.00
PANASONIC 45 - 200mm 1/5.6 MEGA OIS ASPH.....	MINT - £175.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC 45-200mm 1/5.6 MEGA OIS ASPH.....	MINT BOXED £145.00
SONY 18 - 250mm 1/5.6 3.5/4.5 A/F DT LENS.....	MINT BOXED £325.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 500mm 1/8 REFLEX LENS WITH FILTERS.....	MINT BOXED £375.00
SONY ECM - XT5111 STEREO MICROPHONE.....	NEW UNUSED £99.00
MEETZ FA41 FLASH UNIT FOR SON DLSR.....	MINT BOXED £395.00
SONY DSC-HX30V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm 1/2.8 USM "L".....	MINT BOXED £795.00
CANON 24mm 1/1.4 "L" USM.....	MINT - £499.00
CANON 85mm 1/1.2 USM "L" MK II LATEST MODEL.....	MINT CASHED £999.00
CANON 85mm 1/1.2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,045.00
CANON 200mm 1/2.8 USM "L".....	MINT - £475.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER.....	MINT CASHED £825.00
CANON 8 - 15mm 1/4 USM "L" FISHEYE.....	MINT CASHED £799.00
CANON 16 - 35mm 1/2.8 USM "L" MK 2.....	MINT CASHED £725.00
CANON 17 - 40mm 1/4 USM "L".....	MINT CASHED £395.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER.....	MINT CASHED £845.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER.....	MINT BOXED £875.00
CANON 70 - 200mm 1/2.8 USM "L".....	MINT BOXED £699.00
CANON 70 - 200mm 1/2.8 USM "L" IMAGE STABILIZER.....	MINT BOXED £875.00
CANON 80 - 200mm 1/2.8 "L" USM WITH HOOD.....	MINT BOXED £499.00
CANON 20mm 1/2.8 USM.....	EXC++ £245.00
CANON 24mm 1/2.8 EF.....	MINT - £175.00
CANON 28mm 1/2.8 EF.....	MINT - £169.00
CANON 35mm 1/2.8 EF.....	MINT - £169.00
CANON 50mm 1/1.8 EF.....	MINT BOXED £75.00
CANON 50mm 1/1.8 MARK I (VERY RARE NOW).....	MINT - £129.00
CARL ZEISS 50mm 1/1.4 PLANAR T WITH HOOD.....	MINT - £345.00
CANON 50mm 1/2.5 COMPACT MACRO.....	MINT BOXED £169.00
CANON 60mm 1/2.8 EPS USM MACRO LENS.....	MINT BOXED £325.00
CANON 60mm 1/2.8 EPS USM MACRO LENS.....	MINT - £295.00
CANON 85mm 1/1.8 USM.....	MINT - £275.00
CANON 100mm 1/2 USM.....	MINT - £275.00
CANON 100mm 1/2.8 MACRO.....	EXC++ £195.00
CANON 10 - 22mm 1/3.5/4.5 USM.....	EXC++ £345.00
CANON 17 - 55mm 1/2.8 EPS IS USM WITH HOOD.....	MINT - £499.00
CANON 18 - 55mm 1/3.5/5.6 STM VIBRATION REDUCTION.....	MINT - £149.00
CANON 18 - 135mm 1/3.5/5.6 EF-S IMAGE STABILIZER.....	MINT - £325.00
CANON 70 - 300mm 1/4.5/5.6 IS USM DO REFRACTIVE.....	MINT - £345.00
CANON 70 - 300mm 1/4.5/5.6 USM IMAGE STABILIZER.....	MINT - £285.00
CANON 70 - 300mm 1/4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £299.00
KENCO DG CANON FIT TUBE SET 1/2.20.39MM.....	MINT BOXED £39.00
CANON EF 1.4X EXTENDER MK II.....	EXC - £36.00
CANON EF 1.4X EXTENDER MK II.....	MINT - £169.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASHED £179.00
KENCO DG CANON FIT TUBE SET 1/2.20.39MM.....	MINT - £39.00
KENCO DG TELEPLUS PRO 300 DGG 1.4 TELECONVERTER.....	MINT CASHED £39.00

SIGMA EX 1.4 TELECONVERTER.....	MINT - £75.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT - £75.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00
SIGMA 4.5mm 1/2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASHED £475.00
SIGMA 10mm 1/2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm 1/2.8 EX HSM ASPHERIC.....	MINT CASHED £365.00
SIGMA 105mm 1/2.8 MACRO EX WITH CASE.....	MINT - £179.00
SIGMA 105mm 1/2.8 MACRO EX DG OS HSM.....	MINT - £279.00
SIGMA 150mm 1/2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm 1/4.5/5.6 DG HSM MK2 II.....	MINT CASHED £475.00
SIGMA 15 - 30mm 1/3.5/4.5 EX DG ASPHERIC.....	MINT BOXED £199.00
SIGMA 17 - 35mm 1/2.8/4 EX HSM ASPHERIC.....	MINT - £179.00
SIGMA 18 - 50mm 1/2.8 EX DC SLD GLASS.....	MINT BOXED £165.00
SIGMA 18 - 250mm 1/3.5/6.3 DC SLD HSM OS.....	MINT BOXED £199.00
SIGMA 50 - 150mm 1/2.8 EX APO HSM AF-DC MK II.....	MINT - £325.00
SIGMA 70 - 200mm 1/2.8 DG HSM OS LATEST.....	MINT - £595.00
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TOKINA 10 - 17mm 1/3.5/4.5 ATX DC FISHEYE (LATEST).....	MINT - £299.00
TOKINA 11 - 16mm 1/2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00

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CONTAX 28mm 1/2.8 BIOGON "G" HOOD FILTER CAP BL.....	MINT CASHED £295.00
CONTAX 35 - 70mm 1/3.5/5.6 "G" VARIO-SONNAR T.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASHED £95.00
CONTAX G01 DATABASE FOR CONTAX T3.....	MINT BOXED £99.00
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CONTAX 167 MT BLACK BODY.....	EXC++ £149.00
CONTAX 137 MA QUARTZ BODY.....	MINT BOXED £95.00
CONTAX 137 MA QUARTZ BODY.....	EXC++ £49.00
YASHICA ML CONTAX FIT 28mm 1/2.8.....	MINT - £99.00
YASHICA ML CONTAX 11.7 AE LENS.....	MINT - £95.00
YASHICA/CONTAX 55mm 1/2.8 ML MACRO LENS.....	MINT - £175.00
CONTAX CARL ZEISS 85mm 1/2.8 AE.....	MINT BOXED £225.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT - £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

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LEICA DIGILUX 3 COMPLETE.....	MINT BOXED £475.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,275.00
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LEICA M5 BLACK BODY.....	EXC++ £575.00
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LEICA MDA BODY SER NO 14111X CIRCA 1975-76.....	EXC++ £399.00
LEICA IIG BODY WITH SCW 12 SUMMITAR & CASE.....	MINT - £195.00
LEICA CL BODY.....	EXC++ £365.00
LEICA CM 12.4 SUMMITAR FILM COMPACT.....	MINT - £399.00
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ZEISS LEICA M FIT 35mm 1/2.8 M C BIOGON T* M FIT.....	MINT BOXED £465.00
LEICA 35mm 1/3.5 SUMMARON M WITH LEICA FILTER.....	MINT - £325.00
CANON 50mm 1/1.4 S35 SCREW WITH M ADAPTOR.....	MINT - £225.00
LEICA 5cm 1/2.8 COLL. ELMAR.....	MINT - £295.00
LEICA 90mm 1/2 COLLAPSIBLE SUMMICRON.....	MINT - £375.00
LEICA 50mm 1/2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £695.00
LEICA 50mm 1/2.8 COLLAPSIBLE ELMAR.....	MINT - £265.00
LEICA 5cm 1/5.5 ELMAR RED SCALE.....	MINT - £345.00
LEICA 90mm 1/4 ELMAR C FOR CLE / CL LEICA M.....	MINT - £295.00
LEICA 90mm 1/4 ELMAR M MOUNT.....	MINT - £165.00
LEICA 135mm 1/2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm 1/4.5 Hektor.....	EXC++ £75.00
VOIGTLANDER 25mm 1/4 SNAPSHOT SHOPAR SCREW.....	MINT - £195.00
VOIGTLANDER BESSA 1 BODY.....	MINT - £129.00
VOIGTLANDER BESSA 1 WINDER.....	MINT BOXED £149.00
VOIGTLANDER BESSA R GRIP FOR R2,R3 ETC.....	MINT BOXED £49.00
LEICA 35mm 1/3.5 SUMMARON SCREW IN KEEPER.....	MINT - £345.00
LEICA 35mm 1/3.5 SUMMARON SCREW.....	MINT - £295.00
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LEICA 135mm 1/2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm 1/4.5 Hektor + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm 1/4.5 Hektor IN KEEPER.....	EXC++ £199.00
LEICA 90mm 1/4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm 1/4.5 Hektor + HOOD SCREW.....	EXC++ £99.00
LEICA SP20 FLASH FOR M6 etc.....	MINT BOXED £99.00
LEICA SP24 FLASH FOR M6-M9 etc.....	MINT - £119.00
LEICA R9 ANTHRACITE BODY WITH STRAP.....	MINT - £599.00
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LEICA R7 CHROME BODY.....	MINT - £365.00
LEICA R6 BODY CHROME.....	MINT - £195.00
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LEICA CURTAGON 35mm 1/4.....	MINT BOXED £395.00
LEICA 50mm 1/2 SUMMICRON 3 CAM.....	MINT - £379.00
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BRONICA ETRS PRISM FOR BACK & 75mm EI LENS.....	EXC++ £325.00
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BRONICA 150mm F4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm 1/4.5 PS LENS & CASE.....	MINT BOXED £199.00
BRONICA SPEED GRIP FOR SQ/SQAL.....	MINT - £99.00
BRONICA FLIMBACK SQ-220 FOR SQ/SQAL.....	MINT BOXED £75.00
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MAMIYA 180mm 1/4.5 SEKOR FOR C220/330 etc.....	MINT BOXED £1,190.00
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MAMIYA 80mm 1/1.9 SEKOR C FOR 645 etc.....	MINT - £299.00
MAMIYA 150mm 1/3.5 SEKOR C FOR 645 SUPER etc.....	MINT - £145.00
MAMIYA 150mm 1/4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT - £295.00
MAMIYA 180mm 1/4.5 SEKOR 2.1 FOR RZ.....	MINT - £199.00
MAMIYA 250mm 1/4.5 LENS FOR RZ.....	MINT - £195.00
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NIKON 28mm 12.8 AF.....	MINT - £135.00
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NIKON 85mm 13.5 ED DX AF-S VR NIKKOR.....	MINT-HOOD £345.00
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NIKON 16 - 35mm 14 "G" ED AF-S VR LATEST.....	MINT BOXED £795.00
NIKON 17 - 35mm 12.8 D IF-ED AF-S SUPERB LENS.....	MINT BOXED £599.00
NIKON 17 - 55mm 12.8 "G" ED AF-S D + HOOD.....	MINT-CASHED £485.00
NIKON 18 - 35mm 13.5/4.5 "G" ED AF-S LATEST.....	MINT BOXED £499.00
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EF-S 17-55mm f/2.8 IS	£789.00	£85	£704.00
EF-S 18-200mm f/3.5-5.6 IS	£499.00	£85	£414.00
EF 24-70mm f/4L IS USM	£799.00	£175	£624.00
EF 24-105mm f/4L IS II USM	£1,029.00	£110	£919.00
EF 70-300mm f/4-5.6 IS II USM	£464.00	£85	£379.00
EF 100-400mm f/4.5-5.6L IS II USM	£1,949.00	£265	£1,684.00

Learn more at www.parkcameras.com/canon-cashback

Canon cashback available 16.05.18 - 31.08.18. T&Cs apply. See website

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

Sigma 16mm f/1.4 DC DN

£399.00
Add a Sigma 67mm WR UV filter for only £49.99

Sigma 105mm f/1.4 DG HSM | Art

£1,499.00
Coming soon! Available in Canon, Nikon or Sigma fit
Learn more about this lens at www.parkcameras.com

Sigma 150-600mm f/5-6.3 DG OS HSM | C

£799.00
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Add a Sigma 1.4x converter (TC-1401) for only £100

4.5mm f/2.8 Fisheye EX DC £699.00	12-24mm f/4 Art £1,399.00
8mm f/3.5 Circ. Fish EX DG £699.00	17-50mm f/2.8 DC OS HSM £329.00
15mm f/2.8 Diag F/eye EX DG £599.00	18-35mm f/1.8 DC HSM £649.00
19mm f/2.8 DN £149.00	18-200mm DC OS HSM £289.00
20mm f/1.4 DG HSM £699.00	18-250mm DC Macro OS HSM £349.00
24mm f/1.4 DG HSM £649.00	18-300mm f/3.5-6.3 DC Macro £369.00
30mm f/1.4 DC HSM £359.00	24-35mm f/2 DG HSM Art £759.00
30mm f/2.8 DN £149.00	24-70mm f/2.8 DG OS HSM £1,199.00
35mm f/1.4 DG HSM £649.00	24-105mm f/4 DG OS HSM £599.00
60mm f/2.8 DN £149.00	50-100mm f/1.8 DC HSM £949.00
150mm f/2.8 OS Macro £779.00	70-200mm f/2.8 EX DG OS £899.00
180mm f/2.8 EX DG OS HSM £1,239.00	70-300mm f/4.0-5.6 DG £129.00
300mm f/2.8 APO EX DG £2,599.00	70-300mm f/4.0-5.6 APO £179.00
500mm f/4 APO EX DG £4,999.00	120-300mm f/2.8 OS HSM £2,699.00
8-16mm f/4.5-5.6 DC HSM £599.00	150-600mm f/5-6.3 Sport £1,329.00
10-20mm f/3.5 EX DC HSM £339.00	150-600mm Sport + 1.4x £1,429.00

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D850

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AF-S 50mm f/1.8G	£219.00	£45	£174.00
AF-S 10-24mm f/3.5-4.5G DX ED	£849.00	£90	£759.00
AF-S 16-35mm f/4G ED VR	£1,169.00	£90	£1,079.00
AF-S 24-70mm f/2.8E ED VR	£2,279.00	£135	£2,144.00
AF-S 28-300mm f/3.5-5.6G ED VR	£939.00	£90	£849.00
AF-S 70-200mm f/2.8 FL ED VR	£2,399.00	£135	£2,264.00
AF-P 70-300mm f/4.5-5.6E ED VR FX	£519.00	£90	£429.00

Learn more at www.parkcameras.com/nikon-cashback

Nikon cashback available 15.06.18 - 31.08.18. T&Cs apply. See website

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XF 56mm f/1.2	£849.00
XF 10-24mm f/4 OIS	£849.00
XC 16-50mm O.I.S II	£379.00
XF 18-135mm WR	£699.00
XC 50-230mm O.I.S	£329.00
XF 50-140mm O.I.S	£1,299.00
XF 100-400mm O.I.S	£1,599.00

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8mm f/3.5 Fisheye	£599.00
LEICA 12mm f/1.4	£1,099.00
14mm f/2.5 Mk II	£299.00
30mm f/2.8 ASPH	£269.00
42.5mm f/1.7 ASPH	£299.00
7-14mm f/4.0	£739.00
35-100mm f/2.8 O.I.S	£969.00
45-175mm f/4.0-5.6	£349.00
LEICA 100-400mm	£1,299.00

For even more Panasonic lenses, see in store or online.

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Tamron have introduced the world's first* ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

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Fujifilm X Lenses

16-50mm F3.5-5.6 OIS XC - Silver	E++ £129
18-135mm F3.5-5.6 LM OIS WR XF	E++ £529
18-55mm F2.8-4 R LM OIS XF	E++ £279
35mm F1.4 XF R	E+ / E++ £319 - £349
35mm F2 XF WR - Silver	Mint- £289
56mm F1.2 R APD XF	E++ £849
60mm F2.4 XF R Macro	Mint- £329
100-400mm F4.5-5.6 R LM OIS WR XF	E++ £1,299
MCEX-16 Macro Extension Tube 16mm	Mint- £49
1.4X Teleconverter TC XF WR	Mint- £259

Panasonic Micro 4/3rds Lenses

7-14mm F4 G Vario	E+ £445
8mm F3.5 Fisheye	E+ £349
12-32mm F3.5-5.6 OIS G	E++ / Mint- £129 - £149
12-60mm F3.5-5.6 G Vario OIS	E++ / Mint- £199 - £219
14-140mm F4.5-6.3 OIS	E++ £249
14-42mm F3.5-5.6 Asph OIS	E++ / Mint- £69 - £79
14-42mm F3.5-5.6 G X Asph OIS	E++ / Mint- £129 - £139
14-45mm F3.5-5.6 ASPH G Vario	E+ / E++ £79 - £119
14mm F2.5 Asph II	Mint- £219
20mm F1.7 G Pancake	Mint- £159
25mm F1.4 DG Summilux	E++ / Mint- £289 - £299
45-150mm F4-5.6 Asph OIS	E++ / Mint- £129 - £139
45-200mm F4-5.6 OIS	E+ £129

Olympus Micro 4/3rds Lenses

9-18mm F4.5-5.6 M.Zuiko ED	Mint- £369
12-40mm F2.8 M.Zuiko	E++ £539
12mm F2 ED M.Zuiko - Silver	E++ / Mint- £379 - £399
14-150mm F4-5.6 M.Zuiko ED	E++ £349
14-42mm F3.5-5.6 EZ M.Zuiko	Mint- £139
17mm F1.8 M.Zuiko - Black	E++ / Mint- £249 - £279
25mm F1.2 M.Zuiko PRO	E++ / Mint- £749 - £789
30mm F3.5 M.Zuiko Macro	Mint- / Mint £169
40-150mm F2.8 M.Zuiko Pro	Exc / E++ £749 - £899
40-150mm F4-5.6 R ED M.Zuiko	E++ £99
45mm F1.8 M.Zuiko	E+ / Mint- £149 - £179
60mm F2.8 ED Macro M.Zuiko	E++ £279
75mm F1.8 ED M.Zuiko - Black	Mint- £469
75mm F1.8 ED M.Zuiko - Silver	E++ / Mint- £469 - £499
5.8mm F3.5 Circular Fisheye Lensbaby	Mint- £149
30mm F1.4 DC DN Sigma	Mint- £179
30mm F2.8 EX DN Sigma	Mint- £99
60mm F2.8 DN Sigma	Mint- £99
7.5mm F3.5 Fisheye Samyang	Mint- £179
17.5mm F0.95 Asph Voigtlander	E+ £479
25mm F0.95 Nokton Voigtlander	E++ £479
42.5mm F0.95 Nokton Voigtlander	E+ / E++ £499 - £549

Sony E-Mount Lenses

10-18mm F4 E OSS	Mint- £499 - £539
16-70mm F4 ZA OSS	Mint- £549
19mm F2.8 EX DN	E++ £89
20mm F2.8 Irin Tokina	E+ £449
21mm F2.8 Loxia - Zeiss	Mint- £949
24-70mm F4 FE ZA OSS	E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang	E++ £199
28-70mm F3.5-5.6 FE OSS	E++ £199
30mm F2.8 EX DN Sigma	E++ £89 - £95
30mm F3.5 E Macro	E++ £119
32mm F1.8 Touit E Zeiss	E++ £329
35mm F2 Loxia - Zeiss E	Mint- £789
35mm F2.8 AF FE Samyang	Mint- £189
50mm F1.8 OSS	Mint- £159
70-300mm F4.5-5.6 G OSS FE	E++ £789
100mm F2.8 FE STM G Master OSS	Mint- £1,149
135mm F2.8 Batis Apo-Sonnar T* - Zeiss E	Mint- £1,149

Zeiss EOS fit Lenses

21mm F2.8 ZE	E+ / Mint- £659 - £739
35mm F2 ZE	Unused Phone
50mm F2 ZE Macro	E++ £699
100mm F2 ZE Macro	E++ / Mint- £749 - £789
135mm F2 ZE	Unused Phone

Canon EOS Lenses

10-22mm F3.5-4.5 EFS	E+ / E++ £199 - £259
11-24mm F4 L USM	E++ / Mint- £1,949 - £1,985
15-45mm F3.5-6.3 IS STM EF-M	Mint- £119
15mm F2.8 EF Fisheye	E+ / E++ £345 - £449
16-35mm F2.8 L USM III	Unused £1,849
16-35mm F4 L IS USM	Mint- £719
17-40mm F4 L USM	E+ / E++ £349

17-85mm F3.5-5.6 IS USM	15 Days / E+ £79 - £129
17mm F4.0 L TSE	E+ / E++ £1,389 - £1,549
18-135mm F3.5-5.6 IS USM	Mint- £319
18-200mm F3.5-5.6 IS EFS	15 Days £129
18-55mm F3.5-5.6 EFS	E++ £49
18-55mm F3.5-5.6 EFS IS	E++ £79
180mm F3.5 EF L Macro USM	E++ £799
19-35mm F3.5-4.5 MC	E++ £59
20-35mm F3.5-4.5 USM	E++ £129 - £139
200-400mm F4 L IS USM with Internal 1.4x Extender Lens	E++ £7,989
200mm F1.8 L USM	15 Days £1,499
200mm F2.8 L USM II	E++ £399 - £429
22mm F2 STM	Mint- £89
24-105mm F4 L IS USM	15 Days £299
24-70mm F2.8 L USM II	E+ / Mint- £1,049 - £1,189
24-70mm F4 L IS USM	E+ / Mint- £449 - £549
24-85mm F3.5-4.5 USM	E++ £139
24mm F1.4 L USM	E+ / E++ £599 - £649
24mm F1.4 L USM MKII	E+ / Mint- £879 - £999
24mm F3.5 L TSE	15 Days £499
24mm F3.5 L TSE MKII	E++ £1,199 - £1,239
35mm F1.4 L II USM	Mint- £1,049
400mm F5.6 L USM	E+ £579
40mm F2.8 STM	E++ / Mint- £119 - £129
45mm F2.8 TS-E	E+ £649
50mm F1.2 L USM	E++ £799
50mm F1.4 USM	E+ / E++ £179 - £199
50mm F1.8 EF II	Exc / Mint- £39 - £59
50mm F2.5 EF Macro	E++ £169
55-250mm F4-5.6 EFS IS	E++ £799
60mm F2.8 Macro USM EFS	Mint- £239
70-200mm F2.8 L IS USM II	E++ / Mint- £1,299 - £1,369
70-200mm F4 L IS USM	E++ £569
70-210mm F3.5-4.5 USM	E++ £99
70-300mm F4-5.6 IS USM	E+ / E++ £179 - £199
70-300mm F4-5.6 L IS USM	E+ £739
75-300mm F4-5.6 EF III	E++ £89
75-300mm F4-5.6 IS USM	E++ £199
8-15mm F4 L Fisheye USM	E++ / Mint- £749
800mm F5.6 L IS USM	E+ £6,989
85mm F1.2 L USM MKII	E++ / Unused £999 - £1,249
85mm F1.4 L IS USM	Mint- £1,199
85mm F1.8 L USM	E++ £259
90-300mm F4.5-5.6 EF	E++ £79
90mm F2.8 Tilt-Shift Lens	E++ £679
100-300mm F4.5-5.6 USM	E+ £69
100-300mm F4.5-5.6 USM	E+ £69
135mm F2 L USM	E++ / Mint- £599
300mm F2.8 L IS USM	E+ / E++ £1,989 - £2,479
300mm F2.8 L IS USM MKII	E++ / Mint- £3,999 - £4,189
400mm F2.8 L IS USM	E+ / E++ £3,689 - £3,889
400mm F2.8 L USM	E++ £2,449
400mm F4 DO IS USM	E+ / E++ £1,879 - £1,979
500mm F4 L IS USM MKII	E+ / E++ £5,950 - £5,995
500mm F4.5 L USM	E+ £2,149
500mm F8 SP Reflex	E+ £179

Digital Mirrorless

FujiFilm X-E2 Black Body Only	E+ / E++ £239 - £279
X-E2 Chrome Body Only	15 Days / E++ £189 - £229
X-M1 + 16-50mm	E+ £199
X-M1 Silver Body Only	E+ £149
X-Pro2 Body Only	E++ £899
X-Pro2 Body Only	E++ / Mint- £939
X-T1 Black Body Only	E+ / E++ £389 - £399
X-T1 Body + Vertical Grip	E++ £419
X-T2 Body Only	Mint- £249
X-T10 Black Body Only	E++ £279
X-T10 Black Body Only	E+ / E++ £279
X-T10 Silver Body Only	E+ £299
X-T2 Black Body + Handgrip	E+ £839
X-T2 Black Body + VPB-X2 Vertical PB Grip	E++ / Mint- £839 - £869
X-T2 Black Body + VPB-X2 Vertical PB Grip	Mint- £869
X-T2 Black Body Only	Mint- £849
X-T20 Body Only - Silver	E++ £599
Olympus E-M1 Black Body Only	E++ £399
E-M1 Silver Body + HLD-7 Grip	E++ £459
E-M10 MkII Black Body Only	Mint- £469
E-M5 MarkII Body + ECG-2 grip	E++ £599
OMD E-M5 Black Body Only	E++ £219
OMD E-M5 MKII Body + HLD-8G Grip	E++ £579
OMD E-M5 MKII Body Only - Black	E++ £519
Pen-F Silver Body Only	E+ / Mint- £649 - £699
Panasonic GH5 Body + BGHGH Battery Grip	E++ £1,339
GH5 Body Only	E++ / Mint- £1,239 - £1,299

GX9 Body Only - Black	Mint- £479
G80 Body Only	Mint- £499
GH-2 Body Only	E+ £159
GH4 Body Only	E+ £549
GX7 Body Only	E++ / Mint- £239
GX8 Body Only	Mint- £489
GX80 Body Only	E++ / Mint- £249 - £305
GX80 Body Only + Grip	Mint- £299
Sony A6300 Body Only	E++ £499
A7 Body Only	Exc / E+ £399 - £499
A7 II Body + VG-C2EM Grip	Mint- £899
A7 II Body Only	Exc / Mint- £699 - £869
A7R II Body Only	E++ £1,379
A7S II Body Only	E++ £1,849

Digital SLR Cameras

Canon EOS 1D MkII Body Only	15 Days / E+ £179 - £249
EOS 1D MkIII Body Only	E++ £449
EOS 1DS MkII Body Only	E+ £449 - £479
EOS 1DX Body Only	15 Days £1,699
EOS 500D Body Only	15 Days £79
EOS 5D Body Only	E+ £229
EOS 5D MkII Infra Red Body Only (720nm)	E++ £849
EOS 5D MkIII Body + BG-E11 Grip	E+ £1,449
EOS 5D MkIII Body Only	15 Days / E++ £749 - £1,449
EOS 5D MKIV Body Only	E++ £2,389 - £2,399
EOS 5DS Body + BG-E11 Grip	Mint- £2,099
EOS 5DS Body Only	E+ / E++ £1,689 - £1,699
EOS 5DS R Body Only	Mint- £1,999
EOS 60D Body Only	E+ £249
EOS 650D Infra Red Body Only	E++ £429
EOS 6D Body Only	E+ / E++ £649 - £699
EOS 70D Body Only	E++ £499
EOS 760D Body Only	E++ £449
EOS 7D + BG-E7 Grip	E+ £359
EOS 7D Body Only	Exc / E+ £299 - £349
EOS 7D MkII Body Only	Mint- £799
Nikon D3 Body Only	15 Days / E+ £379 - £799
D300S Body Only	E++ £279
D3200 Black Body Only	E+ £169
D3200 Body Only	E++ £159
D3300 Body Only	Mint- £249
D3400 Body Only	E++ / Mint- £269 - £279
D4S Body Only	E++ £2,879
D50 Body Only	15 Days £39
D500 Body Only	E++ / Mint- £1,249 - £1,289
D5200 Body Only	E++ £249
D5300 Body Only	E++ £349
D610 Body Only	E++ £719
D70 Body Only	E++ £69
D7000 Body Only	E+ / E++ £259 - £289
D70S Body Only	E+ / E++ £69 - £75
D7100 Body Only	E+ / E++ £419 - £449
D7200 Body Only	E+ / Mint- £589 - £619
D750 Body Only	E+ / Mint- £989 - £1,099
D80 Body Only	E+ £99 - £109
D800 Body Only	15 Days / E++ £749 - £949
D800E Body Only	E++ £1,039
D810 Body Only	Mint- £1,389
D90 Body + MB-D80 Grip	15 Days £129
Df Body Only	E+ £1,289

Hasselblad V Cameras

503CWD Digital Complete	E++ £2,899
205TCC body + WLF + Back	E+ £2,499
903SWC Complete	E+ £2,299
Super Wide C Complete	Exc £849
40mm F4 C Black	Exc £399
50mm F4 C Chrome	E+ £249
50mm F4 CF	15 Days £249
50mm F4 Cfi FLE	E+ / E++ £799 - £949
60mm F3.5 CB	E++ £499
60mm F3.5 CF	E+ £549
120mm F4 CF Macro	Exc / E++ £349 - £499
120mm F4 CFE Macro	E++ £989 - £999
150mm F4 CFI	E++ / Mint- £749 - £799
160mm F4.5 CB	E++ £349
250mm F5.6 Chrome	15 Days £99
350mm F5.6 C Black	E+ £349
2x Muta Converter	E++ £249
2xE Converter	E++ / Mint- £239
HC Prism	E+ £49
HVM Turret Finder H	E++ / Mint- £149 - £189
PM5 Prism	E+ / E++ £169 - £199
PME90 Meter Prism	15 Days / E++ £299 - £399

Leica M

M-P Black Body Only (Typ 240)	Exc £2,479
M-P Chrome Body Only	E++ £3,489
M (240) Black Body Only	E+ / E++ £2,449 - £2,749
M (240) Chrome Body Only	E++ £2,549 - £2,699
M9P Black Body Only	E+ £2,149
M9 Black Body Only	E++ £2,099
MP 0.72x Ralph Gibson Edition	Mint- £5,899
M5 Chrome Body Only	Mint- £999
M4 M Black Body Only	Mint- £2,999
M2 Chrome Body Only	E+ £599
M2 Olive Body Only	Mint £1,249
M1 Body + Bellows + Visoflex	Mint £1,250
21mm F2.8 M Black	Exc / E+ £689 - £939
21mm F2.8 M Black + Finder	E+ £889
21mm F3.4 Chrome	E+ £649
21mm F4 Chrome	Mint- £899
21mm F4 Chrome + Finder	Exc / E+ £749 - £799
21mm F4.1 Asph M - Black	Mint- £3,289
24mm F2.8 Asph M Black	Exc / E++ £899 - £1,099
24mm F2.8 Asph M Black 6bit	E+ £1,049
24mm F3.8 Asph M Black	E+ £1,099
28mm F2 Asph M Black 6bit	E++ £1,849 - £1,899
28mm F2.8 M Black	E+ £549
35mm F1.4 M Titianum	E+ £1,899
35mm F2 Asph M Black	E++ £1,249
35mm F2 Asph M Black 6bit	E+ / E++ £1,599 - £1,699
50mm F1.4 Chrome	Mint- £1,499
50mm F2.8 Elmar	15 Days £289
50mm F2.8 M Black	E++ £589

Leica R

R9 Anthracite Body Only	E+ £529
R9 Black Body + Motorwinder	E+ £549
R8 Black Body Only	E+ £319
R8 Chrome Body Only	E+ / E++ £299 - £349
R7 Black Body Only	E++ £269
R7 Chrome Body Only	E++ £299
R6 Chrome Body Only	E++ £349
R5 Black Body Only	E++ £199
R4 Black Body Only	E+ / E++ £149 - £159
R4 MOTO Black Body Only	E+ £95
R3 Black Body Only	E+ £99
15mm F3.5 ROM	E+ £2,399
25mm F2.5 Photar	E++ £349
28-70mm F3.5-4.5 ROM	E++ £349
28mm F2.8 PCS Shift	E++ £849
35-70mm F2.5-3.3	E++ £599
50mm F2 ROM	E++ £549
60mm F2.8 Macro ROM	E++ £799
80-200mm F4 ROM	E++ £899
90mm F2.8 R 3cam	E+ £399
100mm F2.8 APO Macro 3cam	E++ £1,049
180mm F2.8 R 3cam	E+ / E++ £299 - £499
180mm F2.8 ROM	E+ £949
180mm F4 R 3cam	E+ £279
280mm F2.8 Apo R 3cam	E+ / Mint- £2,699 - £3,249
280mm F2.8 Apo ROM	E++ £3,499

Sony AF Lenses

10-20mm F4-5.6 EX DC Sigma	E++ £179
12-24mm F4.5-5.6 EX DG Sigma	E+ £269
16-35mm F2.8 ZA SSM	E+ £749
16-50mm F2.8 DT SSM	E+ £289
16-80mm F3.5-4.5 ZA	E++ £249
16mm F2.8 Fisheye	E++ £499
17-50mm F2.8 Di II Tamron	E+ £179
17-70mm F2.8-4 DC OS Macro HSM Sigma	E+ £199
17-70mm F2.8-4.5 DC Sigma	E+ £119
18-200mm F3.5-5.6 DT	E+ £239
18-300mm F3.5-6.3 OS Macro C Sigma	E++ £199
18-55mm F3.5-5.6 SAM	E++ £49
18-70mm F3.5-5.6 DT	E+ / E++ £49 - £69
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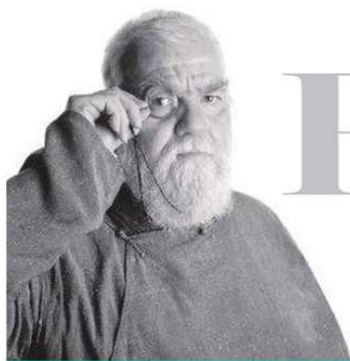
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Final Analysis

Roger Hicks considers... 'Lollipop Motel Sign, Wildwood, New Jersey', 2006, by Carol M Highsmith

We've all seen things like this: little bits of history that remind us of the recent past, including perhaps our own childhood. Then one day the demolition crew moves in, and we think, 'I wish I'd photographed that...' Or maybe we don't go that way often, and the next time we pass, it's gone. Worse, we may have tried to photograph it; found the weather wasn't right; and then gone back to find that it is no more. The moral: carpe diem, seize the day. But there are more morals here, too. And an immoral.

In 1992 Highsmith started to donate her work to the US Library of Congress, copyright free: it now has over 100,000 of her images. Second moral: if you have a lot of really good pictures, of the right subjects, this may be the way to make sure your work lives after you. She specialises in Americana: spot the connection.

Third moral: 'really good' and 'a lot' are both very important, especially the latter. I have maybe a dozen pictures of Americana that are as good. So what? Moral four: specialise.

Admittedly 'really good' can be a matter of opinion. Everything here is perfect: the colours, the saturation, the contrasts, that stunning yellow against blue. Well, almost everything. Wires have been (not very well) cloned out of the sky: look beside the bow on the girl's face, or at the red star above MOTEL. I'm a bit of a fundamentalist about cloning out, but I'm not sure exactly why. Imagine this as a hyper-realist painting instead of a photograph. It would still tell the same story. Or would it?

How can she afford to give



her work away? Moral five: with the right subjects, there are grants, bursaries and state commissions to be had. If you can make a good or even fair living by doing what you want, taking pictures, you may be able to earn at least as much this way via stock sales.

Which brings us to the immoral. These pictures are effectively copyright free: she gave them to the nation and indeed to the world. This did not stop at least one well-known picture library charging people for using them. They even attempted to invoice her

for one of her own pictures which she used on her website. She sued for a billion dollars and lost. If she'd asked for less, or framed her suit differently, she might have found the courts more sympathetic. But that's a legal question, not photographic.

© US LIBRARY OF CONGRESS - CAROL M HIGHSMITH

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Piotr Slusarczyk.

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